

★ PHOTOPLAY

April
15¢

Jeanne Crain
by Paul Hesse

Jeanne Crain's First Year—The Love Story

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PROFESSIONAL TOUCH AND A

Helene Curtis Cold Wave

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... THE SYMBOL
OF PROFESSIONAL SKILL



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manageable and long lasting . . . ask for a *genuine* Helene Curtis Cold Wave,
given by the skilled hands of your professional beautician.

"What're you scared of?"

GIRL: Of mice, not men, Nosey. There's no man-trouble in *my* life. In fact, there's no man in it.

CUPID: Know *why*?

GIRL: No, why, Mr. Know-it-all?

CUPID: 'Cause you won't smile even the teensiest-weensiest bit. Has the cat got your smile? Then gleam! Glisten! Dazzle 'em!

GIRL: Listen Stupid, I mean Cupid. Some girls have smiles so bright you could read by 'em. *Some* girls, that is. But include *me* out.

CUPID: Hmmmmmm... when was the last time you saw "pink" on your tooth brush?

GIRL: Yester... "Pink"? weren't we talking about *smiles* a minute ago?

CUPID: I was. Still am, Quarterwit. That "pink" you saw means *see your dentist*. Let *him* decide what's what. If it's just another case of soft foods robbing your gums of exercise, he'll probably suggest "the helpful stimulation of Ipana and massage."

GIRL: And 1-2-3 I start gleaming like *ma-a-ad!* People mistake me for a Neon sign...

CUPID: Yappity yap! Look, Glumdrop, a sparkling smile depends largely on firm, healthy gums. And Ipana's designed not only to clean teeth thoroughly but, with gentle massage, to help gums. If your dentist suggests massage with Ipana when you brush your teeth, take his advice...and there'll be Men, not mice, in your life. Plural!



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IPANA and MASSAGE

Product of Bristol-Myers



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LION'S ROAR

Published in
this space
every month



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star of the
screen!

At last! The world is going to see the dramatic picturization of the most hush-hush secret of all time.

M-G-M has made the picture of pictures, "The Beginning or the End"—the story of the beginning of a new civilization or the end of civilization itself—the dramatic story of the atomic bomb.

When you see "The Beginning or the End", you'll virtually become a part of the events that were so fraught with drama, danger, and above all—suspense.

You'll enter the forbidden city at Oak Ridge.

You'll meet the only girl who knew the terrifying secret.



You'll meet the men who enrolled in the army of mystery.



And you will know, too, the nerve-fraying tension of their relentless race against time.



Here is the story of the hour, the burning topic of the moment, the greatest "must" picture in the history of pictures.



M-G-M has assembled top talent for this mighty production. Brian Donlevy, Robert Walker, Tom Drake and Beverly Tyler (the celebrated "Green Years" lovers), beautiful Audrey Totter, Hume Cronyn and many more. Each contributes an unforgettable performance.

To Producer Samuel Marx, Director Norman Taurog, and to the many others who had their part in picturizing the greatest drama of our time, we offer congratulations on an entertainment unique in motion pictures.



"The Beginning or the End" is
tremendous from beginning
to end!

—Leo

PHOTOPLAY

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Cover: Jeanne Crain, star of "Margie." Miss Crain's costume by Bonnie Cashin, Twentieth Century-Fox Designer
Natural Color Portrait by Paul Hesse

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APRIL, 1947


VOL. 30, NO. 5

PHOTOPLAY, published monthly by MACFADDEN PUBLICATIONS, Inc., New York, N. Y. General Business, Editorial and Advertising Offices: 205 East 42nd Street, New York 17, N. Y. Hollywood-Beverly Hills Office: 321 S. Beverly Drive, Beverly Hills, California. O. J. Elder, President; Harold Wise, Senior Vice President; S. O. Shapiro, Vice President; Herbert Drake, Vice President; Meyer Dworkin, Secretary and Treasurer; Edward F. Lethen, Advertising Manager. Chicago Office: 221 North La Salle St., Leslie R. Gage, Mgr. Pacific Coast Office: San Francisco, 420 Market St., Lee Andrews, Mgr. Re-entered as Second Class matter May 10, 1946, at the Post Office at New York, N. Y., under the act of March 3, 1879. Subscription rates: U. S. and Possessions and Newfoundland \$1.80 per year. Canada, \$3.00 per year. All other countries, \$4.00 per year. Price per copy, 15c in the United States, 25c in Canada. While Manuscripts, Photographs and Drawings are submitted at the owner's risk, every effort will be made to return those found unavailable if accompanied by sufficient first-class postage and explicit name and address. But we will not be responsible for any loss of such matter contributed. Contributors are especially advised to be sure to retain copies of their contributions, otherwise they are taking an unnecessary risk. Copyright 1947, by Macfadden Publications, Inc. All rights reserved under International Copyright Convention. All rights reserved under Pan-American Copyright Convention. Todos derechos reservados segun La Convención Panamericana de Propiedad Literaria y Artística. Title trademark registered in U. S. Patent Office.

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THE LONG-AWAITED DRAMATIC STORY OF THE ATOMIC BOMB

THE BEGINNING OR THE END



M-G-M presents the picture of
pictures...the story of the most
HUSH-HUSH secret of all time!

M-G-M's "THE BEGINNING OR THE END"

Starring

BRIAN DONLEVY • ROBERT WALKER

with

TOM DRAKE • BEVERLY TYLER

AUDREY TOTTER • HUME CRONYN

Screen Play by FRANK WEAD • Original Story by ROBERT CONSIDINE
Directed by NORMAN TAUROG • Produced by SAMUEL MARX
A METRO-GOLDWYN-MAYER PICTURE

Look into the forbidden city!
Meet the girl who lost
her identity—the only girl
who knew the world's
most terrifying secret!



The Shadow Stage

A reliable guide to recent pictures. One check means good; two checks, very good; three checks, outstanding



Lon McCallister and Edward G. Robinson offer tense contrasts in film of moods

✓✓ The Red House (Lesser—UA)

A FARMER the likes of *Pete Morgan* you've never seen—or at least you should hope you never will. The central figure in this mood masterpiece, as played by Edward G. Robinson, is a study in introspection—a chilling study that will keep you in a high state of tension for the two hours that he moves around the screen.

The mystery centers all around a piece of woods—*Oxhead Woods*, the very name of which sends *Morgan* into mad rages. When young *Nath*, Lon McCallister, comes to help him with his chores, he is warned to stay away from that piece of land, but being the kind of man he is, Lon heads directly for the woods. What he sees and hears there and the reason for it makes for a most absorbing film.

This is McCallister's first picture since his return from war service; his role is merely the light to Robinson's shadows—and the shadows are what really take the prize.

Judith Anderson carries her end of the witch's stick well; Allene Roberts as *Meg* could have cut a stronger figure. *Teller*, the dark young giant who gives Lon a fast run for his money—and his girl—is handled strongly by personable newcomer Rory Calhoun.

If you'd like a few chills served up with some excellent musical background, you'll watch for this well-tuned piece of movie-making.

Your Reviewer Says: Start looking for "The Red House."



Maureen O'Hara and Douglas Fairbanks Jr. romance in Technicolor fairy tale

✓ Sinbad the Sailor (RKO)

A TALE of the fabulous *Sinbad* is this, embroidered with all the magic of the East. Played by Douglas Fairbanks, Jr., who brings him to twentieth-century life with artistry, *Sinbad* sets sail in a magical vessel from the Port of *Daibul* in search of the legendary *Deryabar* where Alexander the Great is supposed to have hidden a treasure.

In pursuit goes the jealous greedy *Emir* of *Daibul*, a menacing Anthony Quinn who is *Sinbad's* rival not only for the treasure but for the hand of the beauty, *Shireen* (Maureen O'Hara). A financial rival, too, but a friendly one, is the money-mad barber, *Melik* (Walter Slezak). Their adventures are many and breath-taking;

the climax, at *Deryabar*, where the ancient *Moga* finally releases the real treasure to *Sinbad*, is a drama-packed sequence with a philosophical accent.

Fairbanks fairly dances his role, making of it almost a ballet interpretation. Done in rich Technicolor, with a few modernized quips thrown in just for the fun of it, the film has plenty of action—*Sinbad's* leaps from turrets to overcome ten men at a time in the old Fairbanks tradition; plenty of beauty—Maureen O'Hara, plus some rubies and cloth of gold; and a fanciful atmosphere that makes of it a celluloid fairy tale.

Your Reviewer Says: Set sail with *Sinbad*.



Edward Arnold, Butch Jenkins and Peter Lawford, in beguiling period opus

✓✓ My Brother Talks to Horses (M-G-M)

HERE'S a picture with personality—a completely beguiling period piece about old Baltimore in the days when gentlemen tipped their hats, ladies twirled their parasols and little boys knew not a thing of atom bombs. Instead—if they were lucky like Butch Jenkins—they talked to horses.

Butch is the brother of Peter Lawford and the son of widow Spring Byington. His coterie of friends is large—all the dogs in the neighborhood, the horses in Edward Arnold's stables, and blithe Charlie Ruggles, who's very interested in what the horses have to say about the outcome of their races. Mama, plus her interest in

"strange voices" has a boarder, too, who's inventing an edible beer bottle; brother Peter has a girl but no money—which all gives you an idea of the possibilities for good-natured fun. *The Penroses*—all three of them—are perfect.

This is simplicity plus: A look at the life of a little boy growing up; a chance to live awhile with the refreshing Baltimore *Penroses*; a front seat at the big Preakness as it was in the old days—and an opportunity to go home with a warm feeling that all's right with the world so long as pictures like this are made.

Your Reviewer Says: Race to it!

(Continued on page 6)

For Best Pictures of the Month and Best Performances See Page 115

For Complete Casts of Current Pictures See Page 147

For Brief Reviews of Current Pictures See Page 144

RAY MILLAND • TERESA WRIGHT

*On her
wedding night*

*She Alone Can Send
A Stranger To His Death,
Or Keep Silent And
Have Her Happiness Forever.*



*Because she loved
him so much...
she hurt him so deeply!*

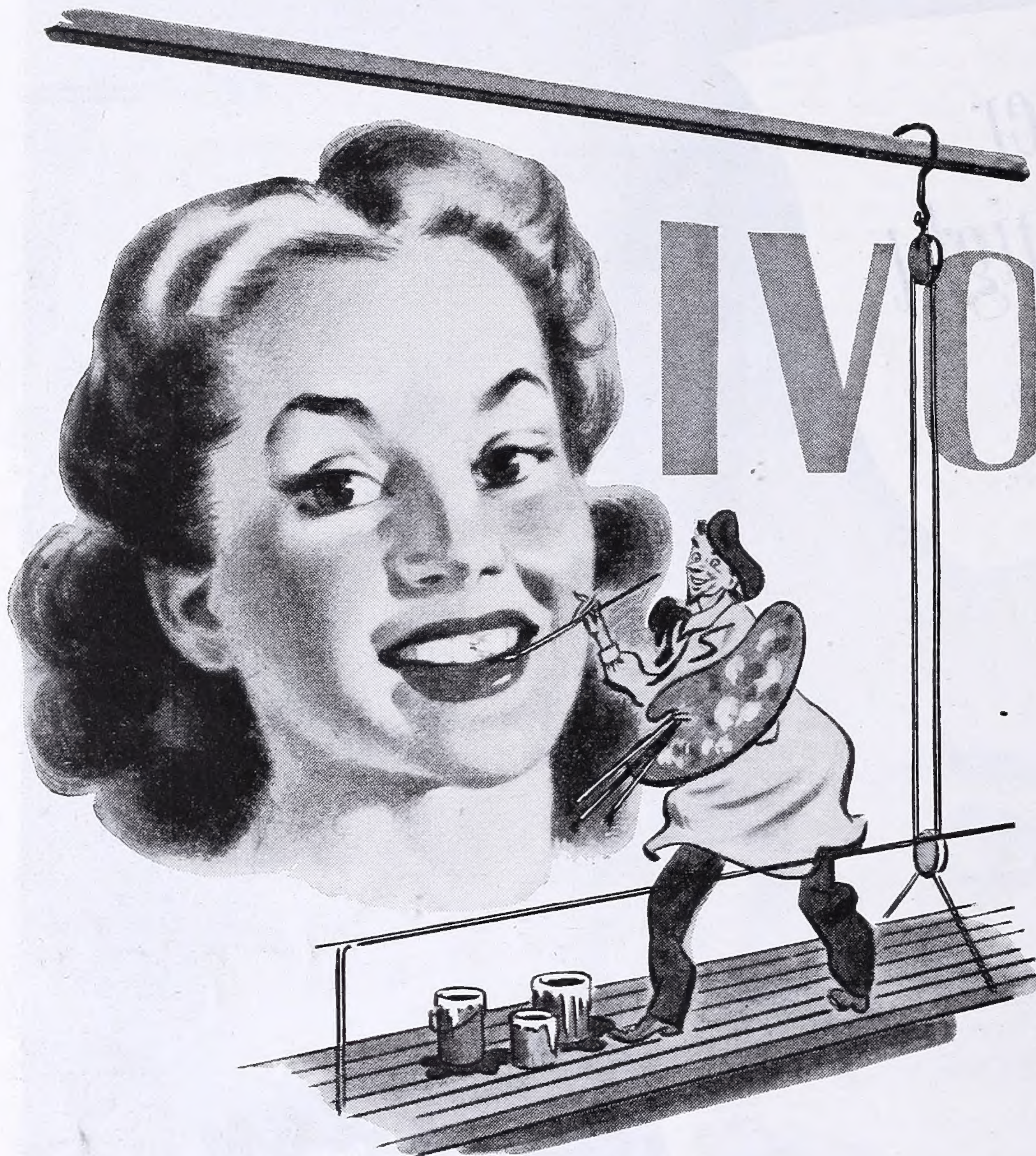
"The Imperfect Lady"

with
SIR CEDRIC HARDWICKE • VIRGINIA FIELD • REGINALD OWEN • ANTHONY QUINN • MELVILLE COOPER

Produced by KARL TUNBERG • Directed by LEWIS ALLEN

Screen Play by Karl Tunberg • A Paramount Picture

Touch Up Your Smile with **IVORYNE**



More than a delicious chewing gum . . . **IVORYNE** is the *Chewing Dentifrice*! Ivoryne's famous extra ingredient, calcium peroxide, slowly bathes your teeth in New-Born Oxygen as you chew. Refreshing, purifying oxygen helps sweeten the breath and add new charm to your smile. Look for the handy little yellow-and-red box of **IVORYNE GUM**. You'll like the flavor—and the results!



**The Gum That Brightens
Your Smile**

(Continued from page 4)

✓ Suddenly It's Spring (Paramount)

BETWEEN two such lovelies as Paulette Goddard and Arleen Whelan, a guy like Fred MacMurray should be sitting pretty. That's not the case, however, in this frolicsome farce which plays a merry game of tag with the perennial marriage-divorce problem. Paulette is Fred's WAC wife, returning from duty overseas, and Arleen is his lady love. When these rivals for Fred's heart and hand meet, there's an exchange of fancy feline tactics, leaving poor Fred in a thoroughly blitzed state. You see, he's strictly a one-woman man—one woman at a time—only he doesn't know which woman.

As Fred's former law partner, Paulette—dubbed *Captain Lonelyhearts*—has successfully carried on the work of marital relations expert in the Army. Now she faces an awkward situation with her own husband demanding a divorce, just as she's being widely publicized as a fixer-upper of other people's matrimonial woes.

Possessor of the screen's peppiest personality, Paulette Goddard keeps things humming in her customary fashion while Fred, in his corner, cuts quite a few capers.

Macdonald Carey plays with finesse a very eligible bachelor, scheming to win Paulette for himself; the alluring Arleen Whelan presents a clear-cut portrait of a husband-snatcher, wise in the ways of the world.

Your Reviewer Says: A gloom-chaser.

✓ I'll Be Yours (Universal)

AS frilly as the ruffles that decorate Miss Durbin in a few glamour scenes is this trivial story that takes her as the little gal from the country to the big city. Thanks to the zealous script (Deanna is a big girl now and should rate more than this) she accomplishes in ten days what would take another girl ten years—that is, she finds two true friends, bumps right into a millionaire and meets her great romantic love.

Chief friend is waiter Bill Bendix whose hard-handed acting holds this wavering would-be comedy together. The millionaire is Adolphe Menjou, perfect down to the last pleat, who likes the way Deanna looks and sings. So does the audience, but unfortunately her songs are cut to three, plus one rowdy burlesqued school song and an occasional bit of humming, chiefly into the ear of attractive Tom Drake. The latter is young and somewhat confused about the ways of the world and women. Well he might be—what Deanna does to his life would make any man go hide in his room. The wonder of it is that he comes out looking for her.

Deanna does well, Menjou does better and Bendix does best; but it still doesn't come off. However, you will want to hear Durbin sing.

Your Reviewer Says: Not bad, but hope for better.

✓✓ Pursued (Warners)

THIS will pursue you long after you have left the theater. It's an expert treatment of a tense theme—the life of a man pursued by the blurred memory of a frightful childhood incident. Neither he nor the audience learns the full details of that incident until he has fought through to the end the thoughts—and the man—who pursues him.

(Continued on page 8)



A MOUTH LIKE HERS

IF YOU WERE
NORA PRENTISS
WOULD YOU
KEEP YOUR
MOUTH SHUT?

IS JUST FOR KISSING

Ann Sheridan
AS A WOMAN WHO DOES WHAT SHE HAS TO DO
IN **"NORA
PRENTISS"**
THE NEW WARNER SENSATION

NOT FOR TELLING

CO-STARRING

KENT SMITH • BRUCE BENNETT

with ROBERT ALDA

ROSEMARY DE CAMP •

DIRECTED BY

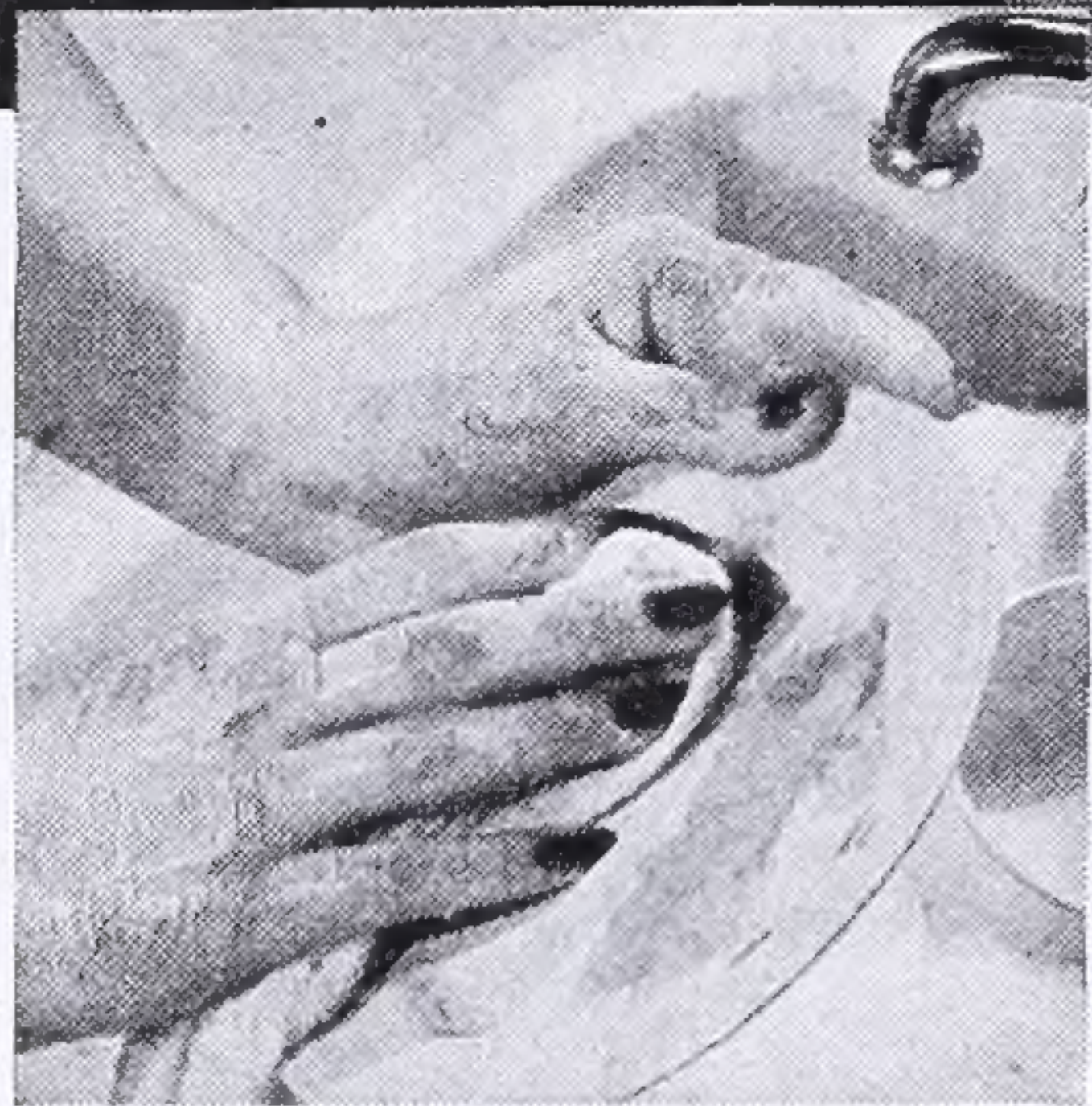
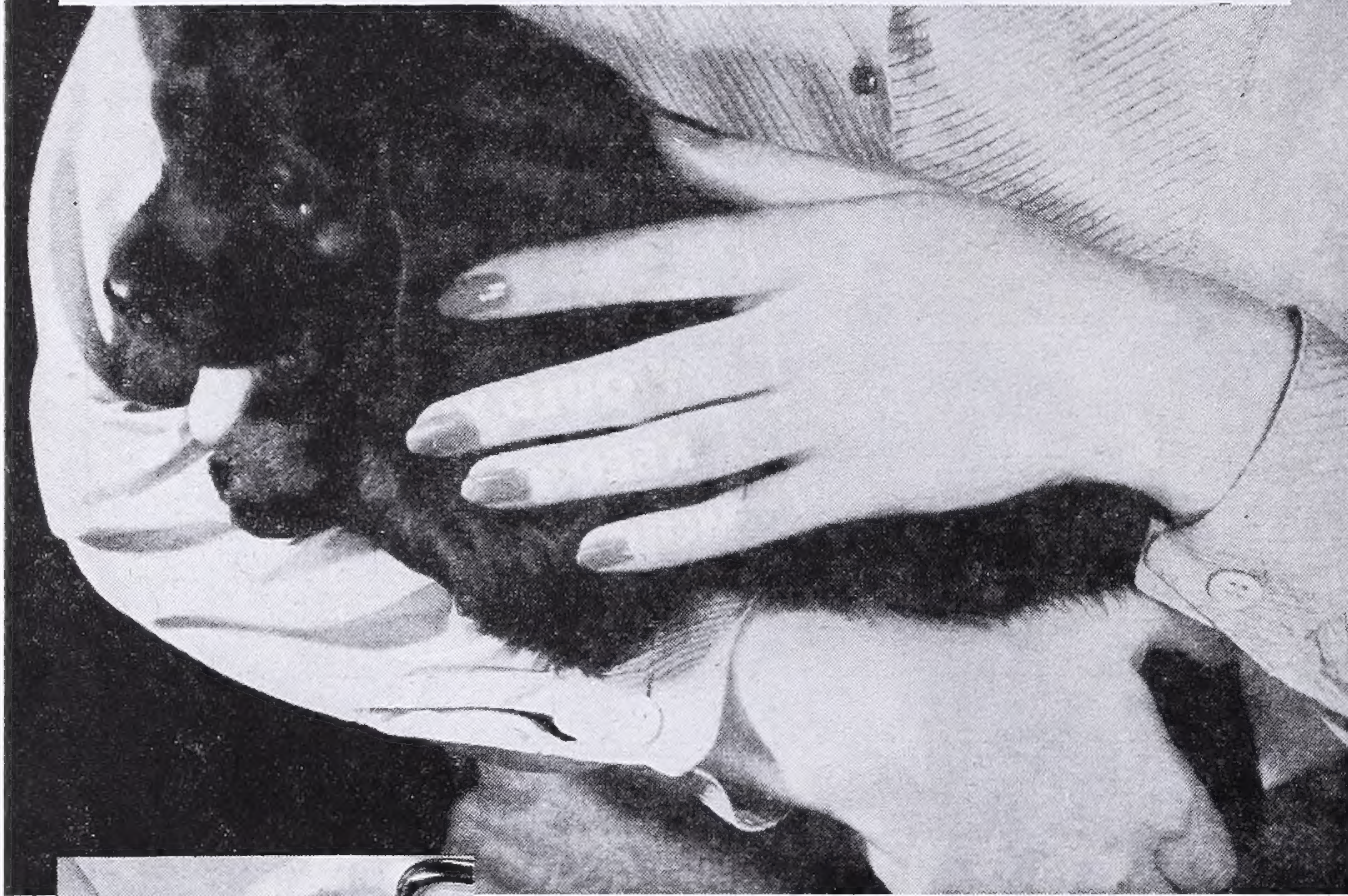
VINCENT SHERMAN •

PRODUCED BY

WILLIAM JACOBS

SCREEN PLAY BY N. RICHARD NASH • FROM A STORY BY PAUL WEBSTER & JACK SOBELL • MUSIC BY FRANZ WAXMAN

"Tenderly she touched all things—
with *Soft Hands*, pale
as dove's white wings"

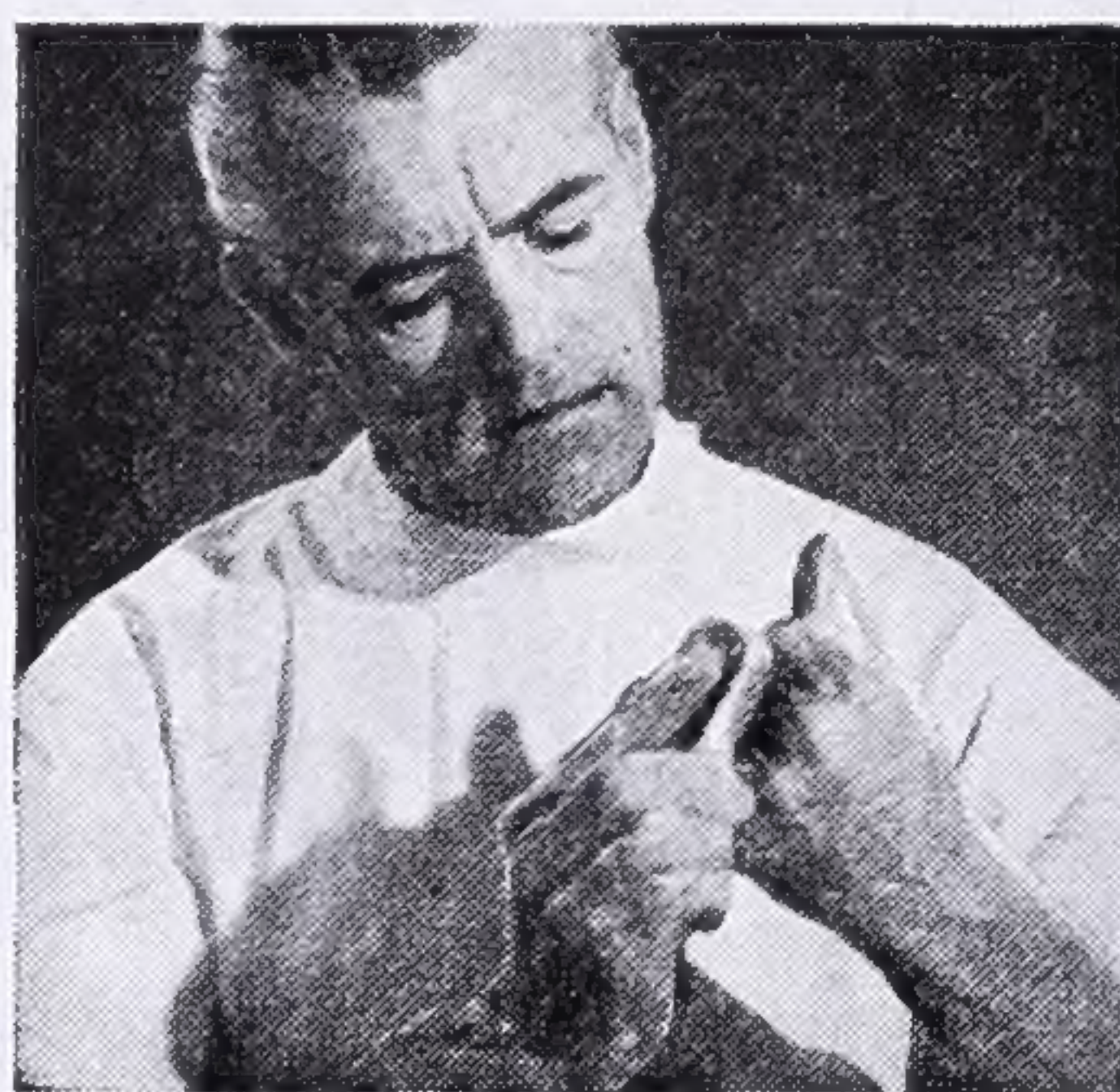


Hands that rule the dishpan can still rule hearts as well!

Is daily dishwashing giving your hands a "scrub-woman" look? Get yourself a jar of Pacquins Hand Cream. This snow-white, fragrant cream helps keep hands happy... softer, whiter.

First made for the special needs of Doctors and Nurses—

Doctors and nurses scrub their hands in hot, soapy water 30 to 40 times a day. So they need more than just an ordinary preparation to help combat dryness and roughness. Pacquins, first formulated for doctors and nurses, is *super-rich* in skin-softening ingredients.



Pacquins

HAND CREAM

Creamy-smooth... *not* sticky, *not* greasy. More hands use Pacquins than any other hand cream in the world.



AT ANY DRUG, DEPARTMENT, OR TEN-CENT STORE

(Continued from page 6)

Playing slowly and intensely, Robert Mitchum as *Jeb*, Judith Anderson as the woman he knows as "Ma" and Teresa Wright as the girl who loves him, make this a memorable film. As a young boy in New Mexico at the turn of the century, *Jeb* is brought to the Callum ranch, grows up there to a love of the daughter, *Thor*, and a crystallized fear of the stranger, Dean Jagger, who is trying to kill him. Each episode builds suspense and foreboding—his own as well as that of the audience.

The background is the lonely cliffs and wild plains of New Mexico; the inspired camera uses them well to increase the feeling of menace. Extraordinary Max Steiner music is the accent to the dangerous hate—and love—that motivate the picture.

Your Reviewer Says: Intense entertainment.

✓✓ Boomerang (20th Century-Fox)

BASED on a feature that appeared in the Reader's Digest, this is a new type picture that offers the audience a look at themselves as they might be any day. The place is a Connecticut town; the hero, a man who, at the end, is revealed as an important United States official; the plot, a true-to-life story that has more punch than many dreamed-up dramas that come down the Hollywood trail.

Dana Andrews is the center of the film, a state's attorney who finds himself the prosecutor of a man identified by seven townspeople as the murderer of old *Father Lambert*, the beloved minister. He is a member of the reform government that at long last has gotten its chance to clean up the town; he is a friend of the chief of police, played with quiet sincerity by Lee J. Cobb, whose job it has been to apprehend the murderer. Against Andrews are working some crafty politicians who think fighting an honest man is just a drop in their crooked bucket. They find out otherwise after Andrews studies the case, makes a hard decision and then in the crowded courtroom carries it through in a splendid scene.

This is a film that points up the dangers of circumstantial evidence. More than that, it points out the importance of honesty in mankind. It is a straight realistic picture, punctuated with suspense and played realistically by Andrews with a cast that works wholeheartedly to round out a fine idea.

Your Reviewer Says: A novel touch.

Stagecoach to Denver (Republic)

WITH its threadbare plot, this stagecoach saga belongs to the here-we-go-again department. As *Red Ryder*, Allan Lane struggles to lend some life to a hackneyed yarn but the odds are against him.

In case it matters, he slugs it out with one Roy Barcroft, a racketeering rat whose game is to cheat the poor settlers out of their property. This two-faced fellow is guilty of just about every crime in the book—murder, larceny, kidnapping, fraud, to name a few. Why it should take fifty-six minutes for him to get his comeuppance is one of the mysteries of movie-making.

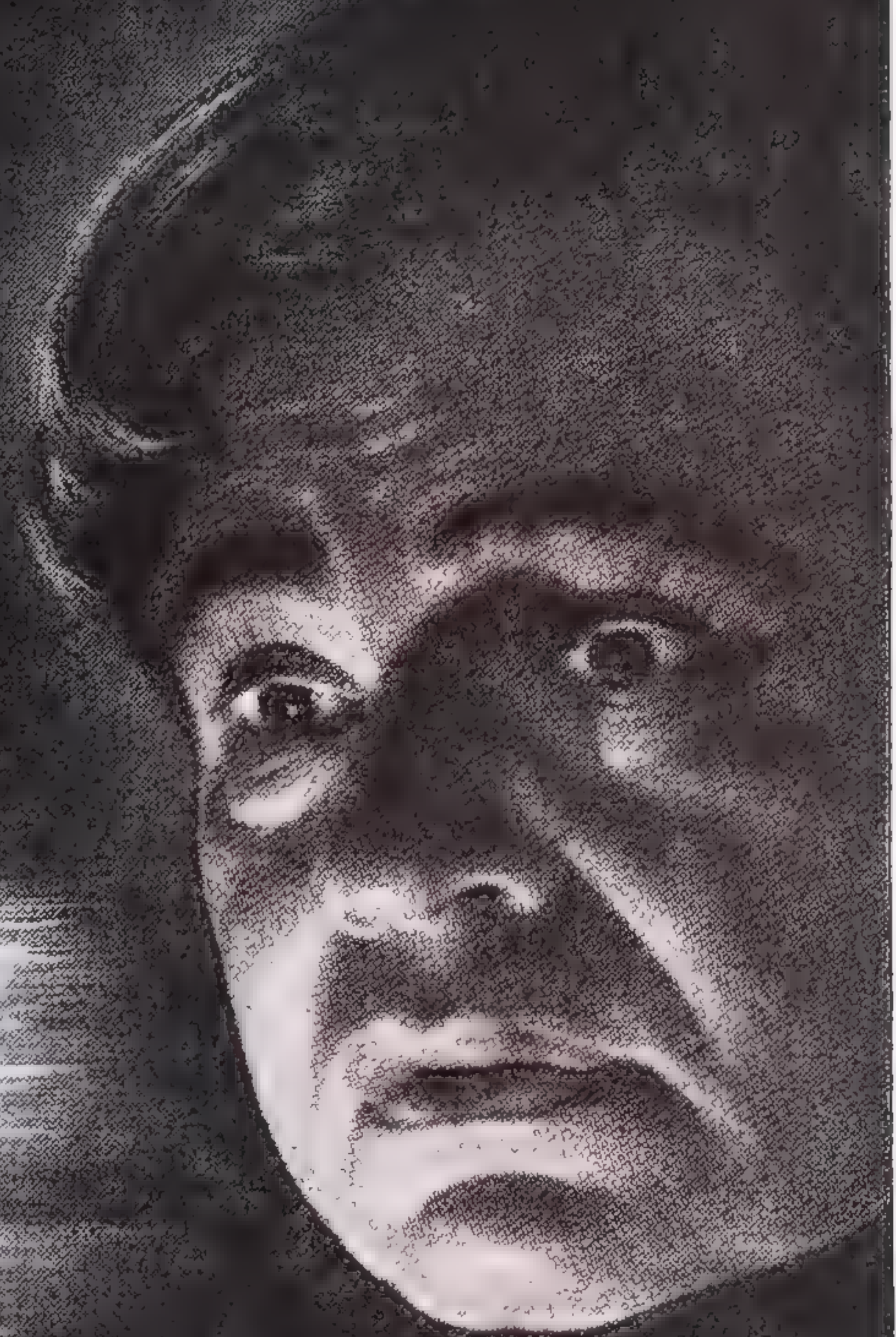
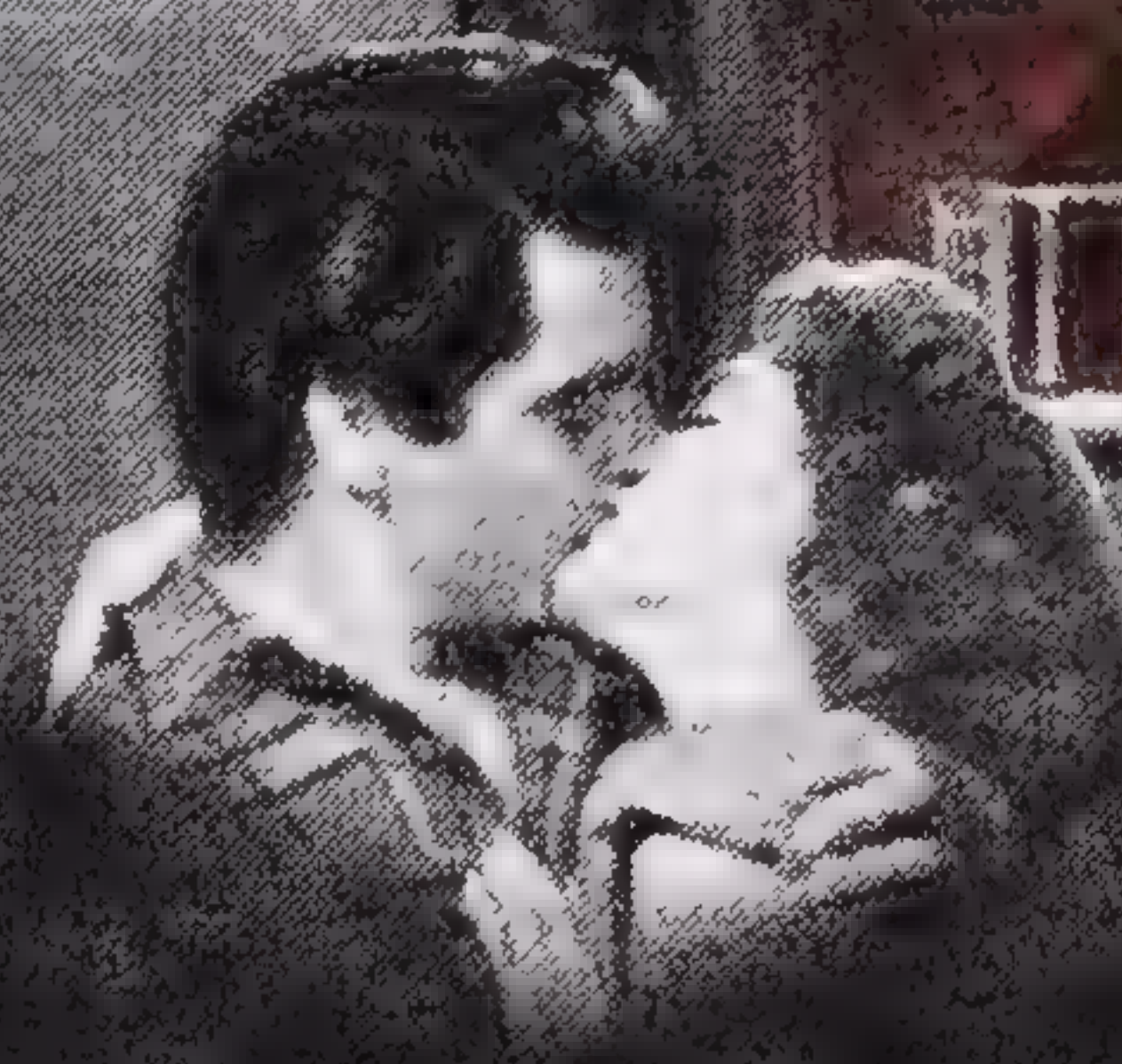
Your Reviewer Says: Don't bother.

The Pilgrim Lady (Republic)

THE Ugly Duckling-Fairy Princess theme has itself a time with Lynne Roberts taking off her glasses in the usual style
(Continued on page 10)

YOU
DARE NOT
EVEN
GUESS THE
STRANGE
LOVE STORY

OF "THE RED HOUSE"



SOL LESSER presents

EDWARD G. ROBINSON

and

LON M'CALLISTER

in

"The RED HOUSE"

with JUDITH ANDERSON • RORY CALHOUN • ALLENE ROBERTS • JULIE LONDON

ONA MUNSON • HARRY SHANNON • From the novel "THE RED HOUSE" by GEORGE AGNEW CHAMBERLAIN • Written for the Screen and Directed by DELMER DAVES

Copyright by Thalia Productions, Inc. • Released thru United Artists

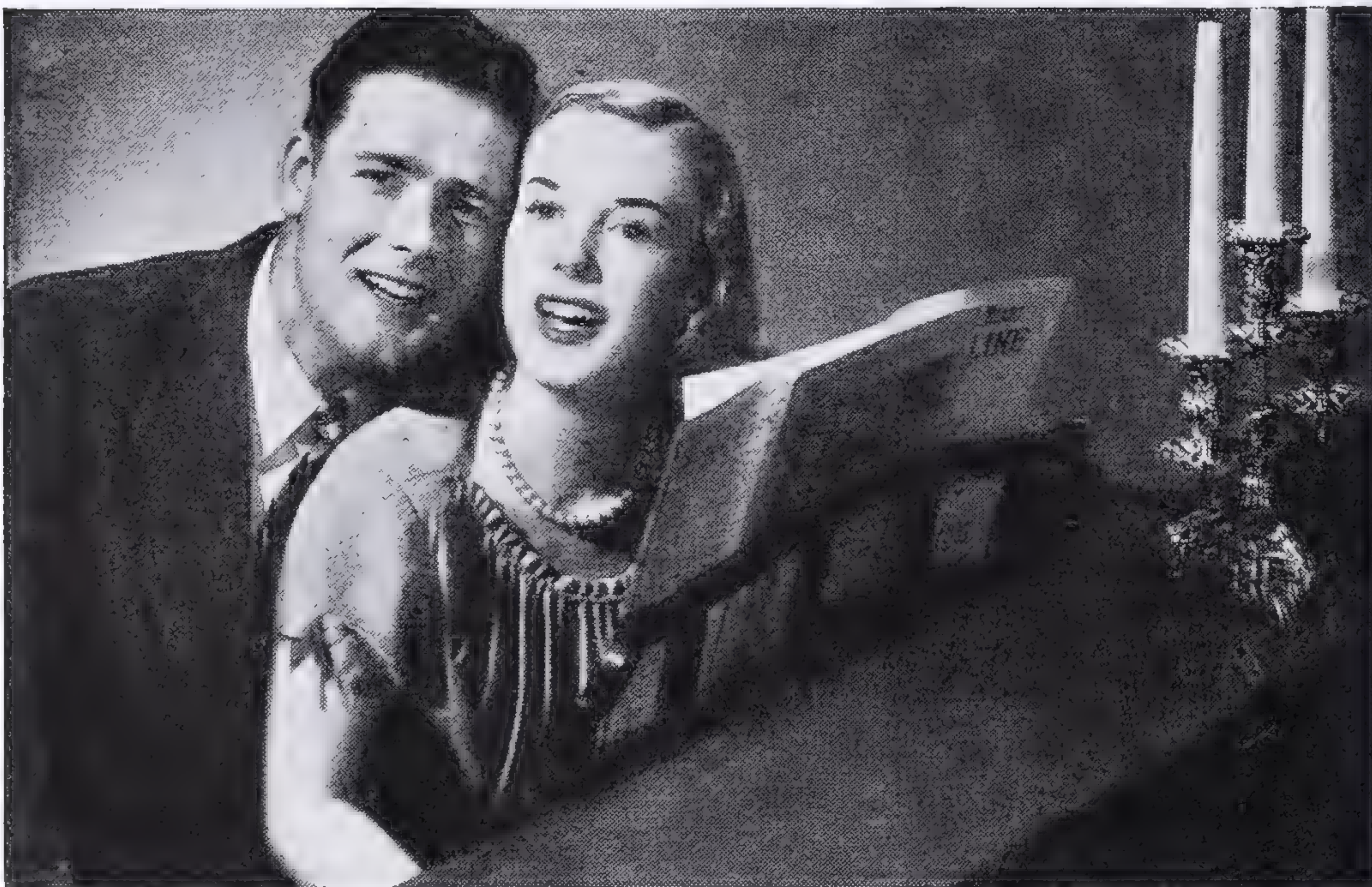
Straight from the pages of The Saturday Evening Post serial and the novel that thrilled over 7 million readers!



"We were out of tune . . ."

Tirades...bickering...like jangled notes ruining the harmony of our marriage—and I never dreaming it was *my* fault! Oh, I understood about feminine hygiene—I thought. But, carelessly, I'd depended on just

occasional care. "That's why many marriages fail," my doctor said, putting me wise. "Never trust to inadequate feminine hygiene," he told me—then advised using "Lysol" brand disinfectant for douching—always.



"But . . . it's sweet harmony now"

The song is back in my heart! I feel myself loved and cherished again... *happy!* Yes, our discord has vanished since I took my doctor's advice about feminine hygiene . . . always use "Lysol" for douching.

"Lysol" is far more effective than salt, soda or other homemade solutions. "A proved germ-killer," my doctor said—"that cleanses *thoroughly*, yet so gently!" "Lysol" is so easy to use and so economical!

More women use "LYSOL" for Feminine Hygiene than any other germicide . . . for 6 reasons

Reason No. 6: HIGHLY ECONOMICAL . . . "Lysol" is wonderfully economical in solution because it's so highly concentrated. Follow simple, easy direc-

tions for using this powerful yet gentle germicide.

Note: Douche *thoroughly* with correct "Lysol" solution . . . always!



For Feminine Hygiene use "Lysol" always!
© 1940 U.S. PAT. OFF.

(Continued from page 8)

and emerging the toast of New York. Well, maybe not quite, but enough anyway to snare pompous critic Alan Mowbray into choosing her book the Literary Gem of the Month. But it really isn't her book—it was written by her aunt, Doris Merrick, who just isn't glamorous enough to be an author. And Lynn's agent, Warren Douglas, isn't really an agent—he's just a fly-by-night trying to make a name for himself.

Since almost everyone thinks everyone else is somebody he isn't, the result is a lot of pretty confusion, as merry a mix-up as you might get caught with on any double bill.

Your Reviewer Says: You won't mind too much.

The Fabulous Dorseys (Rogers-UA)

IF "T.D." and "J.D." mean anything to you, you'll probably wait eagerly for this musical tale that has to do with the trials, tribulations and triumphs of Tommy and Jimmy Dorsey. As played by themselves, they give a fair idea of a musician's life; with Tommy and his trumpet and Jimmy and his sax, there's enough swing to satisfy the most ardent jiver.

Aside from the music, the picture hasn't too much. It starts out with a nice bit of background—two freckled-faced boys and their mom and pop living a music-punctuated life back in Pennsylvania's Shenandoah Valley. With Pop to give them an occasional push, Mom to feed them apple pie and a pretty blonde neighbor, Janet Blair, to sing a pretty tune, they manage to become musicians, form their own band and get into the big time. The major argument of their life—their differences in interpretation—might have made a dramatic film, but with time out for the music, the drama is sacrificed to the band. The result is a bland little movie that does no one any harm.

Tommy and Jimmy are just themselves; Janet Blair and William Lundigan play the love duet; Sara Allgood is wasted in the role of the mother.

Your Reviewer Says: If you think the Dorsey's "fabulous". . .

It's a Joke, Son! (Eagle-Lion)

SENATOR CLAGHORN—one and the same Kenny Delmar who flourishes in Allen's Alley of a Sunday night—herewith makes a darned fool of himself, hoping against hope to get a few laughs. He may pull a few chuckles, but the reason he—and the film—aren't uproarious is that the comedy is laid on with too heavy a hand.

The *Senator* is running for political office in the deep South. His public, true to form, loves him, whereupon his enemies, some bad old-machine politicians, decide to eliminate him—gently, of course. That's the story and the *Senator* sticks by it, booming out his quips to the best of his ability. He is helped along by the dog *Daisy* and by a lot of Southern accents possessed by wife Una Merkel, daughter June Lockhart and the Daughters of Dixie.

The net result is on the weak-sister side, but it was a good try.

Your Reviewer Says: Laugh it off.

Trail to San Antone (Republic)

GENE AUTRY doffs his ten-gallon hat to his public after his war leave in a rather routine Western that will probably keep his old admirers happy but isn't guaranteed to gain him any new ones.

(Continued on page 12)



**DEBORAH
KERR....**

(you'll love her...you'll love her brogue)
as the Gay Young Innocent
caught in a Web of Intrigue
and Love!

The
Woman Hunt
is on
for the
girl with
the
little
black
book!

"The Adventuress"

J. ARTHUR RANK presents
DEBORAH KERR • TREVOR HOWARD in "THE ADVENTURESS"
with RAYMOND HUNTLEY • MICHAEL HOWARD • NORMA SHELLEY • LIAM REDMOND
Screenplay written and produced by FRANK LAUNDER and SIDNEY GILLIAT
Directed by FRANK LAUNDER • AN INDIVIDUAL PICTURE
An Eagle-Lion Films Release

* KERR RHYMES WITH STAR

F

LEADING HOLLYWOOD
STUDIO HAIR STYLIST SAYS:

"Easy...easy...easy!"



SCOTTY RACKIN.
famous motion picture
hair stylist



GALE STORM...starring in
"IT HAPPENED ON FIFTH AVENUE"
A Roy Del Ruth Production for Allied Artists

...so easy to style your hair
when you give yourself a
Portrait COLD WAVE

with easy-to-use Plastic Curlers

And it's so easy, too, to give yourself
a Portrait Cold Wave right
in your own home because
Portrait features Plastic Curlers
specially designed for easy
home use. In two to three
hours, soft, gloriously-natural
waves that last and last!
Portrait comes complete with
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Complete \$1.49 plus tax
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ORIGINATORS OF PLASTIC CURLERS
FOR HOME COLD WAVES.



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COLD WAVE PERMANENT

AT ALL DRUG, COSMETIC AND NOTION COUNTERS.

TRIAL OFFER. Now you can see how easy it is to give a
Portrait-perfect Cold Wave at home. Send for Trial Kit.
Contains everything you need including 8 Plastic Curlers
... Ideal for end curls.

H. H. TANNER COMPANY
127 East 9th Street, St. Paul, Minnesota

Dept. B-4

Please send me _____ (how many?) Portrait Trial
Kits including Plastic Curlers. I enclose 25 cents
for each kit to cover handling and postage.

Name _____

Address _____

City _____ Zone _____ State _____

(Continued from page 10)

He comes home from the fighting to find another fight on his hands—started by one Cal Young (Tristram Coffin) who's trainer for pretty ranch-runner Peggy Stewart. Cal has it in for William Henry and his young jockey brother so, of course, Autry gallops to their rescue. He also rescues Miss Stewart's stallion by lassoing him from an airplane. This, hard as it may seem to the novice, is duck soup for Mr. Autry—much easier than getting Mr. Henry and brother out of a lot of trouble. But, after winning over rival Peggy, Gene manages to pull all the reins together and jog along to a happy ending, singing as he goes.

The Cass County Boys and Champion are there to help him along and the airplane gives a new spurt to life in the wide open spaces.

Your Reviewer Says: Exclusive for Autry fans.

The Fabulous Suzanne (Republic)

CINDERELLA goes to town, a "magic" pin replacing the legendary wand in this romantic rigmarole, starring Barbara Britton and that daddy of crooners, Rudy Vallee. Not that Rudy does much crooning here, worse luck! He merely warbles one number just to show he still knows how; the rest of the time, he's chasing after Barbara who is quite a dish. Rudy's playboy brother, Richard Denning, also spends his time dating her up. Their old man (Otto Kruger) knows a good thing when he sees it, too, and before long he's very much in the running. Barbara believes in giving all the boys a break though her heart belongs to Bill Henry who won't marry her because she's in the money and he isn't. A series of misunderstandings, maneuvered by Veda Ann Borg who has her eye on Bill, keeps the lovebirds apart.

The banal situations are strewn with timeworn gags—a suitcase opening at the wrong moment, a man hiding in a closet. Veteran actor Otto Kruger must have been more than slightly embarrassed on being called upon to indulge in these inane antics. At his age, too! As for the beautiful Barbara, may she have better material to work with next time. Ditto as regards the very personable Richard Denning.

Your Reviewer Says: A helping of hokum.

Heldorado (Republic)

THIS time the intrepid Roy Rogers is after the black market boys out Las Vegas way. If anyone can settle their hash, he's the lad to do it. Not that it's a pushover, Paul Harvey and his henchmen being a bad bunch who'd as soon pump a fellow full of lead as not. They prove as much in the case of Barry Mitchell when he's served his purpose and becomes a bit balky. But Rogers, with the staunch help of that bewhiskered old standby, George "Gabby" Hayes and, of course, Dale Evans, has 'em crying "Uncle!"

There's a bang-up fight in the last reel that will make your eyes pop and convince you—if you didn't already know it—that these western characters sure are rugged. As window dressing for a rather familiar story, there's a colorful celebration tied in with Heldorado Week, the festivities including a rodeo, a treasure hunt and a pioneer parade. Bob Nolan and The Sons of The Pioneers are on hand to sing their songs and Trigger, even as his master, is still king of his kind.

Your Reviewer Says: The black market invades the West.

(Continued on page 14)

CHARLES R. ROGERS presents

TOMMY
DORSEY · JIMMY
DORSEY · JANET
BLAIR

FABULOUS
"THE
DORSEYS"

with
PAUL WHITEMAN
and
WILLIAM LUNDIGAN
Sara Allgood · Arthur Shields
Associate Producer JOHN W. ROGERS
Original Screen Play by Richard English,
Art Arthur, Curtis Kenyon

SWINGDOM'S
GREATEST
... IN ONE
GREAT FILM!

BLOW-BY-BLOW
STORY OF DORSEY
BATTLE TO TOP!

The heart-warming history of their
thrilling battle to the top makes
one of the most exciting pictures
of its kind ever filmed!

Charlie Barnet
Henry Busse
Helen O'Connell
Bob Eberly
Ray Bauduc
Mike Pingatore
Ziggy Elman
Art Tatum
Stuart Foster
and
Tommy Dorsey's
Orchestra
and
Jimmy Dorsey's
Orchestra

See
TOMMY
and
JIMMY

play the hits
that made them
famous...

"Marie"
"I'm Getting Sentimental
Over You"
"Green Eyes"
"Object Of My Affections"
and many more!

Produced by
CHARLES R. ROGERS · ALFRED E. GREEN · Released thru UNITED ARTISTS

STUBBORN FILM ROBS YOUR SKIN OF *Half its Beauty!*

You can't see or feel this stubborn film . . . and ordinary cleansing fails to remove it

BUT
once you try this treatment you will instantly see and feel the amazing difference!



JUST ONE TREATMENT with unique Lady Esther Cream shows how much clearer, fresher, *younger* your skin can look!

Every woman's skin has this insidious enemy . . . a stubborn film, caused by your natural skin oils mixed with cosmetics and dirt.

You can't see or feel this stubborn film. That's the danger! You think your skin is clean, when it isn't.

Ordinary cleansing fails to remove this stubborn, invisible film. Day after day, it clings . . . dulling the true freshness and beauty of your skin . . . encouraging black-heads and blemishes!

Here's the safe, sure way to get rid of this stubborn, clinging film!

1. Smooth over your face and neck my unique Lady Esther 4-Purpose Face Cream. Wipe it off thoroughly.
2. Immediately . . . and this is the important part . . . apply Lady Esther cream a second time. Wipe it off.

This second cleansing, with Lady Esther, really removes that stubborn film. Now your skin is really clean!

Instantly, you see and feel the difference! Your skin looks so much clearer, fresher, younger! It feels so much softer, smoother. Now, your skin has a real chance to build new loveliness.

My Cream is Unique!

The very texture of Lady Esther 4-Purpose Face Cream is different . . . so soft, so effective. And remember . . . every time you use my unique cream, it does four of the things your skin needs most: 1) *cleanses thoroughly*; 2) *softens your skin*; 3) *helps Nature refine your pores*; 4) *and leaves a perfect powder base*.

Get Lady Esther 4-Purpose Face Cream today. Let this unique cream work its beauty wonders on your skin!



Lady Esther

4-PURPOSE FACE CREAM

Needs No Help From Any Other Cream

(Continued from page 12)

Song of Scheherazade (Universal-International)

DREAMED up from the music of Rimsky-Korsakoff, this is exactly like a dream—one you might have after looking at too many story books. It has everything anyone might want; the only trouble is you may not want it all at once.

A Russian naval ship is becalmed in a Moroccan port way back in 1865 when the Russians were known as gay romancers. The port is just the place for a good plot to develop, centering around Yvonne De Carlo, who's dancing incognito in an Oriental cafe. Young naval cadet, *Rimsky-Korsakoff*—a beaming Jean Pierre Aumont—is busy writing music; he really doesn't appreciate Yvonne, an omission that is rectified by woman-charmer Philip Reed. Yvonne's mama (Eve Arden) appreciates both Aumont and Reed—as a matter of fact, she appreciates the whole Russian Navy. After a lot of music—ten airs, to be exact, songs by Charles Kullman, a crackling good bullwhip fight, slinky Eastern dances by Yvonne and stern fatherly discipline by Captain Brian Donlevy, everyone is ready to call it quits and go to St. Petersburg to see "Scheherazade" produced in flashy Technicolor.

If you don't take it seriously, you'll have a fair time. It's pretty to watch and nice to listen to. No one in the cast performs in any extraordinary fashion, but they all try to make good Russians—and they do look nice in their white uniforms.

Your Reviewer Says: Just for the fun of it.

✓ Johnny O'Clock (Columbia)

JOHNNY O'CLOCK is a smart young man who gets mixed up in the gambling business. As a matter of fact, he's really too smart to let himself in for all the things he does. However, it must be admitted that he has plenty of problems—he gets involved in the murder of a crooked cop, the boss's wife is trailing him romantically and detective Lee J. Cobb is trailing him professionally.

This all makes for a good two hours' entertainment. Dick Powell fits very neatly into his role; the plot is also neat and filled with lots of twists and turns. Evelyn Keyes is there, too, as the girl interest, though she's just too, too eager to please *Johnny* and as a result slows everything up by overacting all the way through.

The gangster business isn't overdone; it's all woven together in a compact fashion that makes things hum.

Your Reviewer Says: Worth your time.

✓ Nora Prentiss (Warners)

NORA is going to be a talked about lady in a lot of living rooms this spring. Everyone is going to have a different idea about what he'd do if he were in her place—meanwhile crossing his fingers that he never will be!

Nora (Ann Sheridan) is the third side of the old-hat triangle; the picture begins mildly with Nora's building up her angle with *Dr. Richard Talbot* (Kent Smith), a routine unimaginative young man who's gone along on a comfortable family schedule for a great many years, aided and abetted by his wife, Rosemary De Camp, who likes schedules and a punctual seven o'clock dinner. Naturally, when *Dr. Talbot* wakes up to the fact that he's getting pretty smug, things start to happen between him and *Nora*. It is here that the picture starts to be not so pretty; the end occurs after a series of incidents, exag-

(Continued on page 115)

If He Knew
Where He Lost it...
If He Knew
When He Lost it...
Then He'd Know
Which of These MISSES
to Call MRS.!



← The Groom

The Bride →

← The Wife

LOST! ONE HONEYMOON
If anyone finds a honeymoon with me on it, please return. **FRANCHOT TONE**

Eagle-Lion Films presents

**FRANCHOT TONE
ANN RICHARDS
TOM CONWAY**

"LOST HONEYMOON"
IN

BRYAN FOY
In Charge of Production

with
**FRANCES RAFFERTY • CLARENCE KOLB
UNA O'CONNOR • WINSTON SEVERN**
Original Screenplay by **Joseph Fields**



Music by **Werner Heymann**

Produced by **Lee Marcus** • Directed by **LEIGH JASON**

Keep
Fresh!

Feel
Smooth!

Stay
Dainty!

... with this delightfully
fragrant talcum powder

KEEP FRESH: After you bathe—
shower your body with Cashmere Bouquet
Talc. It gives your whole person a thrill-
ing, singing freshness.

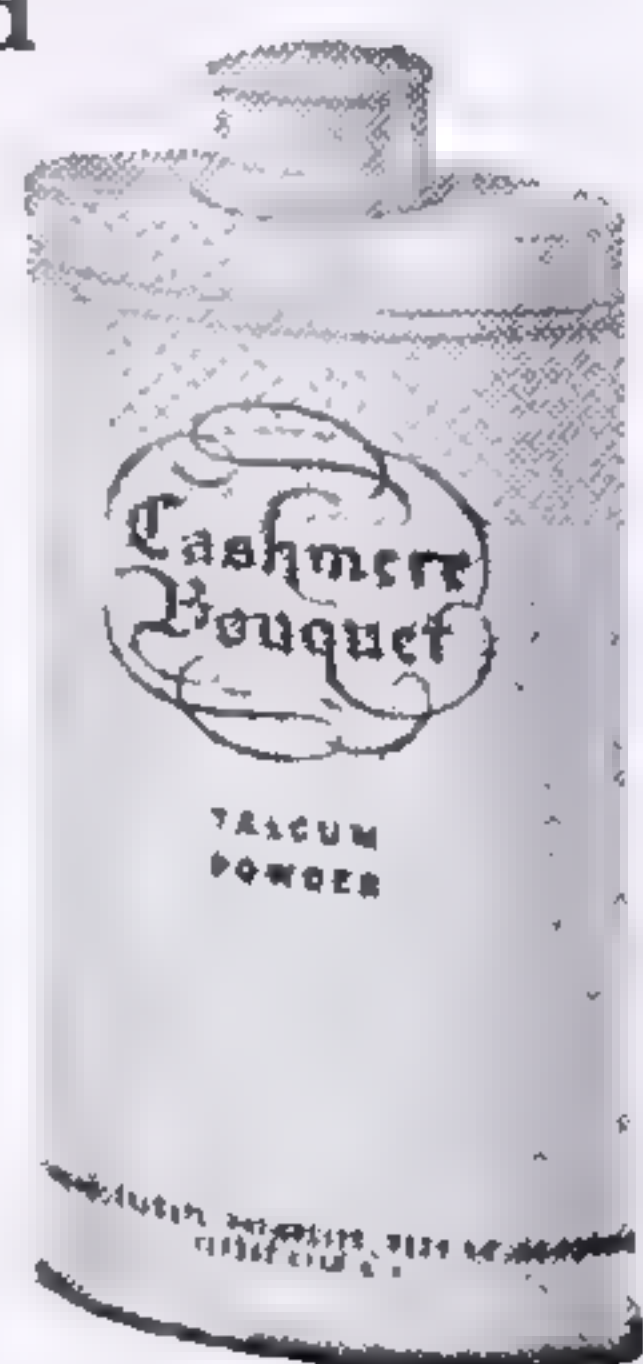
FEEL SMOOTH: Cashmere Bouquet
Talc dries up every vestige of moisture;
imparts a silken smooth sheath of pro-
tection. Girdles slip on slick as a wink.

STAY DAINTY: For long lasting dainti-
ness—use Cashmere Bouquet Talc gener-
ously and often. It points up your feminine
appeal with the *fragrance men love*.

Pamper your person
with Cashmere Bouquet
Dusting Powder.
Smartly packaged
with a big
velour puff.

Cashmere
Bouquet
Talc

with the fragrance men love



Kent Event

A host superb hits a new
high at his top-of-a-hill house



Eddie Bracken, with his Mrs., had guests
in gales with pantomime of Brooklyn rookie
trying to make the team with "Dem Bums"



Host Atwater Kent
thinks Buddy Rogers
and Mary Pickford
look uncommonly well.
Party was in honor
of Florence Somers

Between the laugh rounds, Jean Pierre
Aumont tells Photoplay Editor Helen Gil-
more that he hopes to freelance, do a
film with his wife and some foreign films



Jack Benny actually played through a violin
solo (slightly off key). Ginny Simms sang
"Night and Day" as impromptu duet with
Frances Langford to the delight of the guests

Radiance is spelled: C-O-L-O-R... for the NEW "2-0-8" EVENING IN PARIS FACE POWDER enlivens your skin with a vivacious radiance of color.

Allure is spelled: P-E-R-F-U-M-E...

for this new face powder brings you, in an INTENSIFIED, more lasting form, the alluring perfume of EVENING IN PARIS!

*and—
it covers and it clings
and it covers and
it clings!*

"2-0-8" is the sensational new face powder process developed by the House of Bourjois! A modern miracle of jet-propulsion infuses every tiny powder particle with color and perfume at the rate of 2.08 miles a minute!

Covers so well it hides tiny surface flaws... and as for cling, you've never seen a powder stay on the way this does! It's moisture-resistant, too... which means the radiant color stays true on the skin.

\$1 plus tax

NEW
Evening in Paris
Face Powder by **BOURJOIS**



NEW Clear-Base Box...it's transparent!

Choose your shade from the eight new true-skin colors through this clear-base box—exclusive with Bourjois.

NEW true color...it's moisture-resistant!

NEW truer scent—it's intensified!

NEW long-clinging texture—it's vitalized!

NEW "2-0-8" process—it's exclusive!



Helen Neushaeter, color and style authority, finds in tropic birds Nature's warmest, richest colors.

Captured for your nail-do...flaming color from the enchanted tropics

Your fingers, groomed with Helen Neushaeter Nail Polish, fairly dance with life and color . . . flame like sunlight caught on the wings of tropic birds in flight. And . . . most wonderful to know . . . PLASTEEN, miracle ingredient, found only in colors Helen Neushaeter has created, helps shock-proof your nails against chipping . . . makes more brilliant all twelve of her brilliant color-creations. Only ten cents at chain store and leading drug cosmetic counters.

Helen Neushaeter
NAIL POLISH WITH **PLASTEEN**

It lasts so long...it looks so beautiful

And ask for these exciting Helen Neushaeter creations:
Liquid Mascara • E-Z Hair Removing Glove • Lipstick Brush



The Miracle of PLASTEEN

Plasteen is the secret ingredient that makes Helen Neushaeter Nail Polish so easy to put on . . . so hard to chip off . . . keeps it smoother-flowing, free of bubbles . . . adds lustrous, jeweled brilliance to her ravishing colors. And to hers exclusively!

Distributed by
A. Sartorius & Co., Inc.
Fifth Avenue, N.Y. 11

Premieres in Passing

New pictures mean after-dark news in Hollywood
—with the local lads and lovelies dressing up
and joining the parade to an exciting “first night”



Duo in the limelight: Photoplay's ace cover photographer Paul Hesse takes lovely-in-lace Martha Vickers to the “Duel in the Sun” premiere



A bow on her pigtail, a beau on her arm! Margaret O'Brien sees “The Yearling” with Claude Jarman Jr.

Dazzling contrast: Dark and handsome Turhan Bey escorts blonde and pretty Marilyn Maxwell to “Till the Clouds Roll By”

British concentration: Richard Greene studies the program, David Niven seems pensive at “Stairway to Heaven” premiere in which he stars



shop-along

with ELLEN CHANIN

SHOPPING can be so satisfying when we find products of good value — and we have three to recommend this month.

★ ★ ★ ★

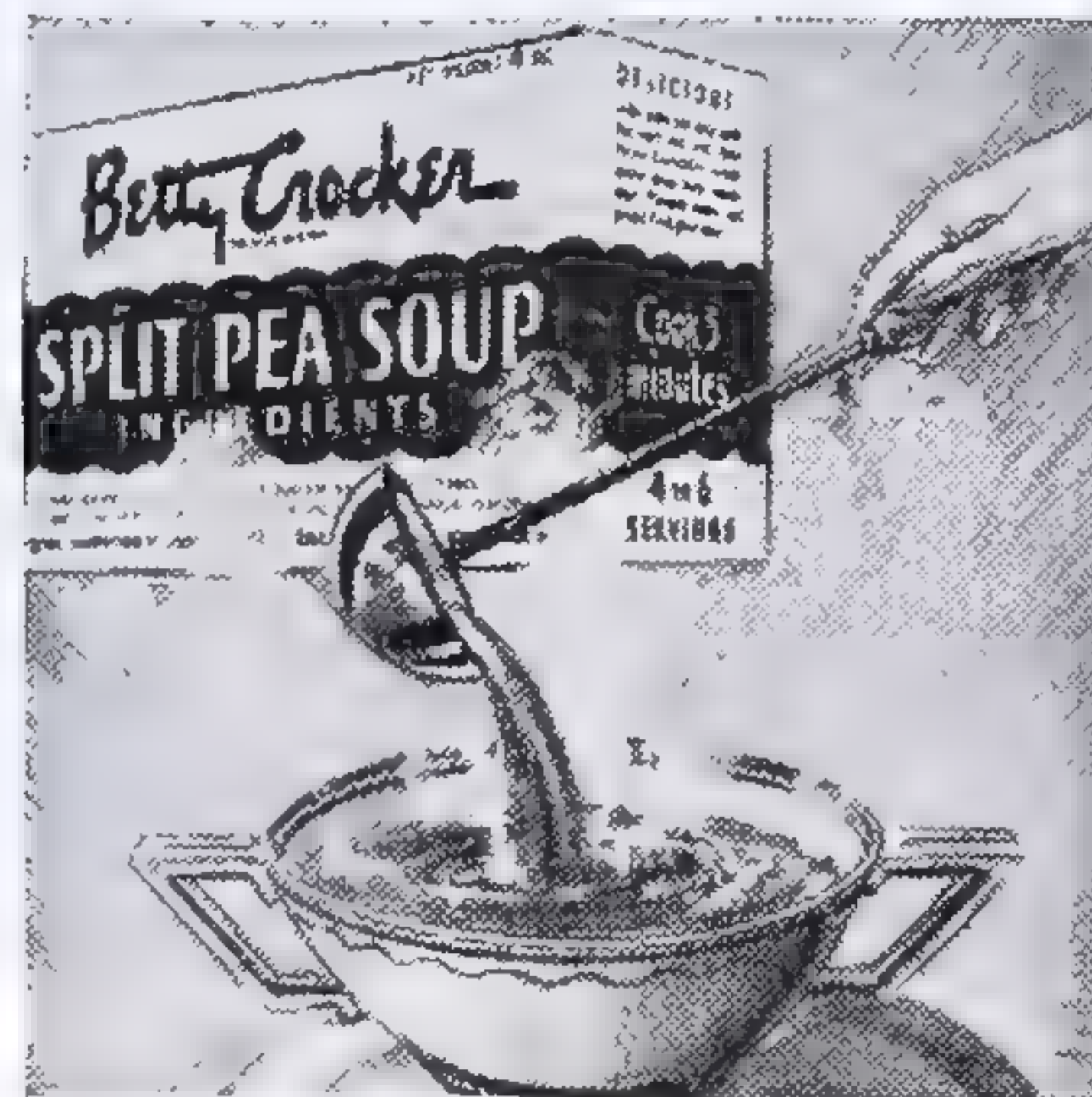


Start with a Soup Bar . . .

This is our own private discovery on how to steer a man off to a happy start at a buffet supper. Before you send him foraging among the ladies and the lobster, give him a warm welcome at the soup bar. Ours is famous for an appetizing he-man favorite — Betty Crocker green split-pea soup. 5 minutes to prepare, and the inevitable

5 minutes more to make more. We take the compliments — but Betty Crocker deserves them. You ask for Betty Crocker Pea Soup ingredients.

★ ★ ★ ★



A Second Look

There are two kinds of pedestrians: the sky-lookers, the pavement-gazers. Being pavement-gazers ourselves, we recently spotted a pink feather too small for any use, a lone earring of no value . . . and a lesson of great value. The smartest feet on the avenue wear beautifully shined shoes. Having noted — we profited, and now belong to SHINOLA'S “Shine Your Own” clan. It's an easy-to-use polish and its multiple blend

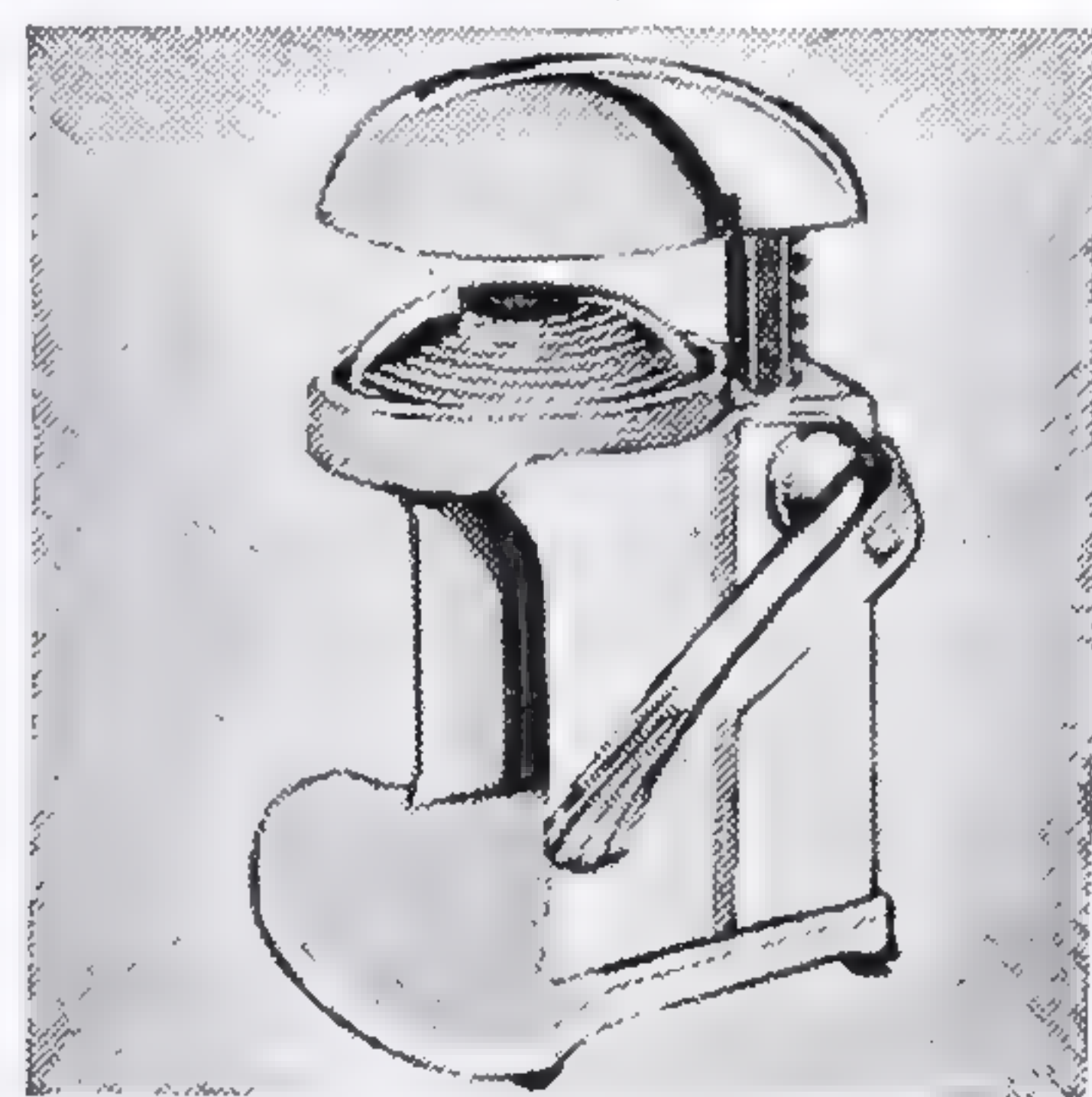
of oils protects as well as polishes by preserving and adding to the natural oil of the leather. Insist on SHINOLA, in paste or liquid, all colors.

★ ★ ★ ★



Modern Juicer by Mail!

Fresh orange juice for breakfast at the flick of a wrist! This wonderful new, streamlined, Juicerette extracts ALL the juice. In gleaming snow-white baked-enamel with contrasting red plastic, easy-to-clean, “Kon-



vakup.” Mailed post-paid to “Shop-along” readers who send in \$2.98. Leecraft, Dept. M4-405 Lexington Ave., New York 17

(Adv.)



Triple party news: Jim Stewart and Burgess Meredith corner Florence Pritchett at Hopper party

INSIDE

Cal York's Gossip

Photographs by



British contingent: Rex Harrison, Lilli Palmer and Ann Todd take in Hedda's special fun fest

Sunday at Hedda Hopper's: It was a gay and jammed affair in honor of the latest British contingent to reach town—Ivor Novello, popular actor and writer, Bea Lillie and Dorothy Dickson of dancing fame. This is Bea's first Hollywood visit since her years of service in England during the war in which she lost her son . . . probably one of the reasons she and Lew Ayres had so much to say to each other on the stairs—which offered the only available seats. For Hedda's charming home needed rubber walls to accommodate all the stars who gathered for this hands-across-the-Hollywood-palms occasion.

The Harrisons were there—Rex and his lovely Lilli. Rex confided to us his concern about not being able to be present at PHOTOPLAY's Gold Medal dinner to accept the citation for "Anna and the King of Siam." Seems the studio finally decided that he should play just the fascinating ghost in "The Ghost and Mrs. Muir," instead of doing both the ghost and the flesh-and-blood lover, and the change had switched his shooting schedule, making it impossible for him to attend.

Then there were the three little British maids—Deborah Kerr, who is winning popularity votes around

Metro in "The Hucksters" with Clark Gable, Phyllis Calvert at Universal-International for "Time out of Mind" and Ann Todd, England's Garbo of "The Seventh Veil"—though she needs no Garbo peg to stand on.

Dean of the American stars present was stately Ethel Barrymore. Jimmy Stewart steered Florence Pritchett, PHOTOPLAY's writer, through the social jam session. In fact the PHOTOPLAY crowd was there en masse with Dr. George Gallup. So were the Greg Pecks, Paulette and Buzz Meredith, the Van Heflins, the Doug Fairbanks Jr.'s, Betty Hutton and Ted Briskin . . . well, let's just say, so was Hollywood. Because that's the kind of a hostess Hedda is.

The Walker Lad: A campaign is being waged by the publicity department of M-G-M to keep Robert Walker "unpublicized," which is unusual to say the least.

It all came about when Bob stated that he wanted no more stories or pictures. Surprisingly, the studio agreed. Now Bob sits back and watches writers and reporters being greeted by other actors and actresses on the lot while quite alone (Continued on page 22)

STUFF of Hollywood

Fink and Smith

Tune in Cal's
Hollywood Tour
See page 31



Spicy session: Mr. and Mrs. Ronald Colman and Ginger Rogers exchange party notes at Hopper event



Profiled with Peck: Burgess Meredith and Paulette Goddard share toast and talk with Greg



Ermine tail "right in the middle of her forehead": Gene Tierney, in smart hat, with smart hostess, Hedda

INSIDE STUFF

(Continued from page 20) in his corner he sits. His role of Jerome Kern in "Till the Clouds Roll By" went almost unnoticed by the writers while others in the cast reaped the glory.

His wise old studio is just sitting back and waiting for Robert to come to that full realization all by himself. Well, we'll see.

A Happy Bride: Those pale gray eyes of Ella Raines are all aglow these days because she's married to the man of her heart, Major Robin Olds, son of General Olds.

Flinging her arms high, Ella told Cal, "I didn't know such happiness existed on earth."

Ella, who divorced Major Kenneth Trout last year, met Major Olds in Palm Springs on a blind date. Soon after Major Olds invited Ella to an air show in which he participated. Many dates followed but Ella says she took a whole year to decide because this time she wanted to be sure. And "sure" the lady seems to be, because she intends to make this marriage an "all-time thing."

A Honolulu honeymoon had to be postponed in favor of a briefer one at Snow Valley in Northern California, where the skiing is perfect, because Ella has two pictures, "Black Velvet" and "Brute Force," in the immediate future.

In May the handsome Major and his cute bride with her short black bangs



Beauty on the broadcast: Janet Leigh, Van Johnson's new leading lady, gets the masculine attention from Gene Kelly, John Garfield, Gregory Peck and Joseph Cotten

that only accent her strange eyes, will take off for Honolulu and a real honeymoon this time.

Oddments: The braces Jeanne Crain is wearing on her teeth while she's off the screen awaiting her baby lend Jeannie that fourteen-year-old look . . . Alexis Smith, who broke a bone in her foot while leaping from a window for a scene in "The Woman in White,"

looks so grande dame somehow with that chic gold-handled cane . . . Burt Lancaster in those high horn-rimmed glasses looks more like a high school professor than the "Killer." But don't say we said so . . . Abbott and Costello going into one of those routines in the Universal dining room is one of those we-should-pay-admission things with lunchers falling helpless into their soup. At least we did. (Continued on page 24)

goingsteady

Candy Coated

means More Flavor!

FRANK H. FLEER CORP., PHILA., PA.

Your hair is magic to a man . . .

Be good to it!



*Make Listerine Antiseptic
a Part of Your Regular
Hair-Washing Routine as so Many
Fastidious Women Do.*

THEY know . . . and so do you . . . that infectious dandruff is a constant threat . . . that its ugly flakes and scales can rob hair of its beauty, and affect the health of the scalp.

And they know also that Listerine Antiseptic . . . famous for over 60 years in the field of oral hygiene . . . is a wonderful precaution.

You simply douse Listerine Antiseptic on the scalp and hair and follow it

with vigorous fingertip massage for a few minutes. That's all there is to it.

How wonderfully clean and cool your scalp feels! How wonderfully fresh your hair looks! How quickly ugly flakes and scales begin to disappear! And, most important of all . . .

Kills "Bottle Bacillus"

Listerine Antiseptic kills millions of the stubborn "bottle bacillus" (*Pityrosporum ovale*) which, many great dermatologists say, is a causative agent of this trouble.

Don't try to whip this stubborn invader with lotions and messy salves devoid of germ-killing power. Attack it

with Listerine Antiseptic and its germ-killing action.

Use it Regularly

For your own protection, and that of your husband and your children, use Listerine Antiseptic regularly every time hair is washed. It's a delightful habit that helps people to look their best.

If infectious dandruff should get a head start, increase the treatment to twice a day which usually brings prompt improvement . . . in a clinical test it brought marked improvement to 76% of dandruff sufferers within a month.

LAMBERT PHARMACAL CO., *St. Louis, Mo.*



LISTERINE ANTISEPTIC for INFECTIOUS DANDRUFF

The "Bottle Bacillus"
(*Pityrosporum ovale*)





That Bandbox Look

isn't come by accidentally, Lamby . . . You achieve it only by paying close attention to the little details of grooming . . .

The prettiest hair-do, for instance, can go limp around the edges fast—if you don't anchor it with Bob Pins that have a Stronger Grip. And that means DeLong Bob Pins.

Stronger Grip

Won't Slip Out

They're made of high-carbon steel so they can't slip and slide and they keep their snap and shape indefinitely.



Quality Manufacturers for Over 50 Years
BOB PINS HAIR PINS SAFETY PINS
SNAPS PINS
HOOKS & EYES HOOK & EYE TAPES
SANITARY BELTS



Heart headliners: Leo Durocher and bride Laraine Day after quick Texas marriage

INSIDE STUFF

(Continued from page 22)

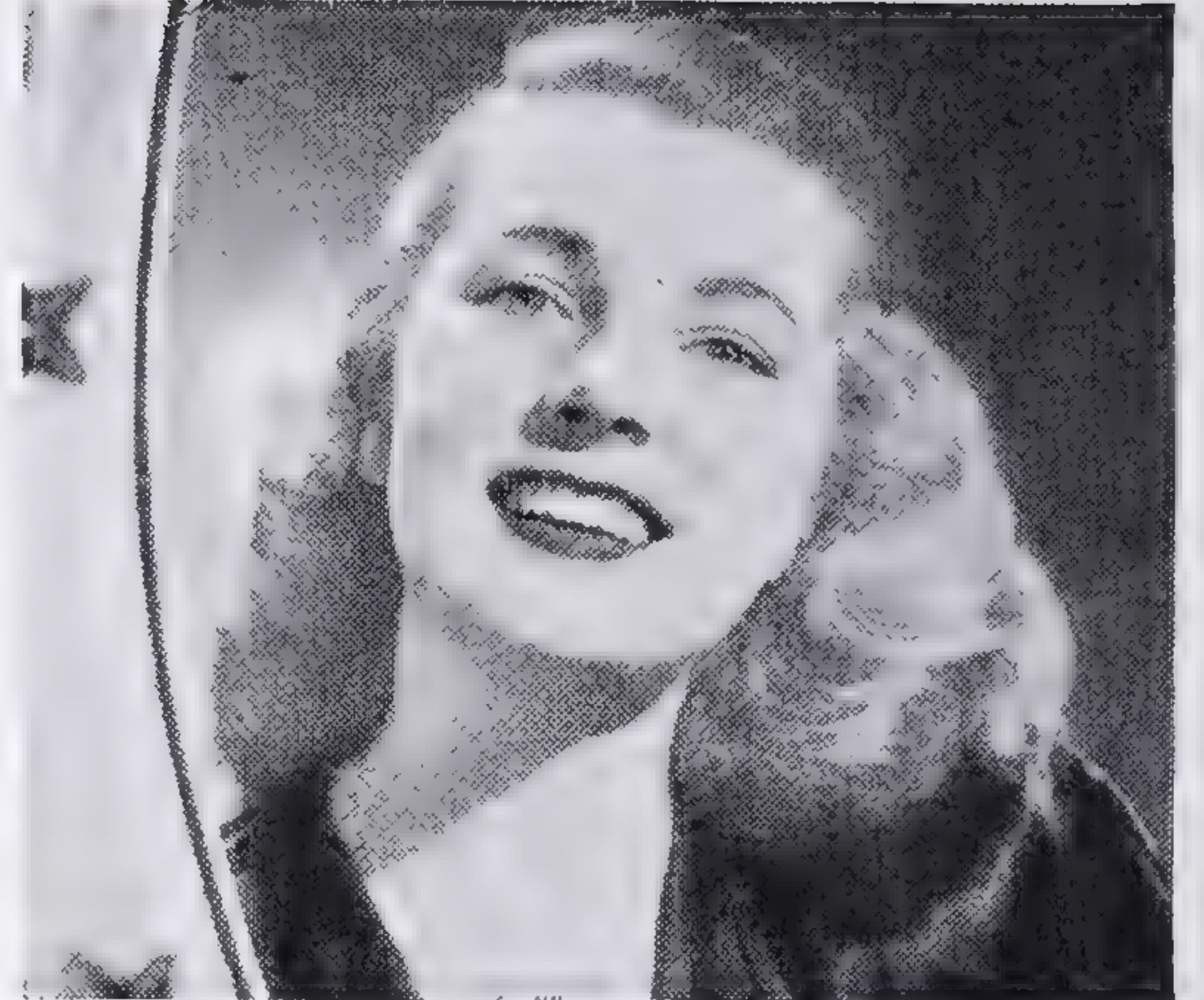
Laraine and "Lippy": She lived in a world removed from Hollywood's gayer social life devoted to home, career and her three adopted children. And yet today Laraine Day finds herself headlined in a marital mix-up that very few of our most pleasure loving stars ever fell heir to. Not since Lana Turner discovered herself illegally married to Stephen Crane with impending motherhood to complicate matters has there been such a furor. Laraine divorced Ray Hendricks in California, where divorce is not final until a year has passed. The following day, after a quick divorce in Mexico, she married Leo Durocher, Brooklyn Baseball Manager, in Texas. Laraine wanted to be able to join Leo in Brooklyn as his wife and took the only way out that seemed possible.

Then followed all the notoriety with Judge Dockweiler, who had granted Laraine's California interlocutory divorce and who now objected to her quick Mexican decree and re-marriage.

"If there were a uniformity of divorce laws among the states, this couldn't have happened," Judge Dockweiler is quoted as saying while Laraine begged the judge for this chance of happiness.

On the set of "Tycoon," Miss Day's latest RKO picture, Leo appeared with the actress, posed willingly, took a deep interest in her work and seemed prepared to face the "love conquers all" theory with her. Fear is expressed by her friends, however, that through the mix-up Miss Day may lose the two children recently adopted. The year of approval has not yet run its course.

At this moment no one knows the outcome of this most baffling marital mix-up except for one angle—the Dodgers are eagerly awaiting the opportunity to meet Mrs. Durocher and Brooklyn theaters are already billing Miss Day as Mrs. Leo "Lippy" Durocher.



GIRLS! Want quick curls?

WHAT girl doesn't want quick curls these days! Especially when that favorite fella gives you a call at the last minute. With New Wildroot Hair Set you can set that favorite hair-do in less time. It's absolutely tops for quick good grooming that's so important these days. New Wildroot Hair Set contains processed Lanolin. Leaves any texture of hair soft, natural-looking, and at its lovely best. Replaces old-fashioned thick gummy wave sets. Light bodied. Faster drying. Lets you style your favorite hair-do at home quickly, without fuss or disappointment.



NEW WILDROOT HAIR SET

MARTHA TILTON

Singing Star of Old Gold's, Meet Me At Parky's program, Sunday Nights on the N. B. C. Network



Makes Dull Hair Beautiful

Friends—and your mirror—will tell you there is new beauty, more silky sheen, more dancing highlights in your hair after your first, easily applied Golden Glint hair rinse.

2. Emphasizes the natural color. There's a special Golden Glint rinse for your hair—12 different shades and many more easily prepared combinations.
3. Relieves tangles and snarls. Pure RADIEN, used only in Golden Glint, adds gloss, saving hours of comb-snagging and brush fouling.
4. Fifty million Golden Glint rinses sold. Why not join the throng of modish women who know how superior to old-fashioned home rinses this scientific product is? Get a 25c or 10c packet at drug or variety store.

GOLDEN GLINT

INSIDE STUFF



By candlelight—John Hodiak and his Anne Baxter share splendor spotlight

Dane Clark Marriage Data: Several days before Mrs. Dane Clark left for New York, our telephone gave a jingle and there was Margo wanting to say goodbye. Because there is a great bond of friendship between Cal and this brilliant woman with the glorious red hair, she freely admitted to us that she and Dane were planning a marital holiday.

It was just one of those seemingly blind spots that happy couples so often hit, Margo explained, and because both are intelligent people, they had agreed to a separation in order to re-find their need of each other. And need it is—for, with her own hands, Margo did much of the labor of building their temporary home on their lovely Bel-Air acreage. And it was Dane who aided the decorators, Ione and Mac, in finding materials and searching laboriously for furniture and rugs.

Dane, the emotional, the sensitive one, was balanced by the realistic Margo who kept her head out of the clouds and her feet planted firmly on the ground.

And now comes a letter to Cal from Margo in New York, saying Dane is traveling east for a talk. By this time, of course, the decision between these two fine people will be made. And with all our hearts we are at this moment praying that decision will be to stay together, work together, plan together and go on together to a happier and more solid future.

Oh, Those Golden Medals: We promised to bring you some tidbits from PHOTOPLAY's Gold Medal dinner which, the town agrees, made Hollywood history.

There was a good reason for the speed of emcee Danny Kaye's presen-



That April shower won't bring you flowers!

LEAVES YOU whistle-clean and sweet—a refreshing shower like that. But don't stop there, honey. Think of your *future* charm!

Remember, your bath washes away *past* perspiration, but Mum protects underarms against risk of odor *to come*.

So follow up your bath with safe, dependable Mum. That's the way so many popular girls win bouquets and *keep* a beau enamored.

→ better because it's Safe

1. **Safe for skin.** No irritating crystals. Snow-white Mum is gentle, harmless to skin.

2. **Safe for clothes.** No harsh ingredients in Mum to rot or discolor fine fabrics.

3. **Safe for charm.** Mum gives sure protection against underarm odor all day or evening.

Mum is economical, too. Doesn't dry out in the jar—stays smooth and creamy. Quick, easy to use—even after you're dressed.

For Sanitary Napkins—Mum is gentle, safe, dependable . . . ideal for this use, too.



Product of Bristol-Myers



Those **BAD DAYS**
CAN BE **GOOD DAYS**

MIDOL

RELIEVES FUNCTIONAL

PERIODIC PAIN

CRAMPS-HEADACHE-"BLUES"

PERSONAL SAMPLE—In plain envelope.
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41 East 42nd St., New York 17, N. Y.



"What a DIFFERENCE
Midol makes"



RELIEVES CRAMPS
EASES HEADACHES

CHASES "BLUES"



Harold Wise, Macfadden Vice-President, presents Ingrid Bergman Gold Medal in New York as RKO's Ned Depinet watches

INSIDE STUFF

tation buffoonery which not everybody knew. For thirty minutes the festivities were broadcast over ABC's western network and the presentations had to be covered during that time. But Maurice, the magical chef of the Beverly Hills Hotel, had prepared such a superb dinner that we had all lingered too long over our food and our genial host, Fred Sammis, PHOTOPLAY's editorial director, had had a tough time getting the program started. So Danny had to make up the time.

Ingrid Bergman was not able to receive her Gold Medal at the function so it was presented to her in New York. However, she sent her own special

greeting to be read for her:
"My thanks to Photoplay—I can't say how This thrills my heart—I humbly bow. And if you like my films I vow To even harder try my best from now."

King Bing, in accepting his Gold Medal as third-time winner, brought a laugh by reporting that Greer Garson had just whispered in his ear, "Now that you've made two good Catholic pictures, why don't you make one good Presbyterian one?"

After all the hilarity, Danny for his close switched from the ridiculous to the sentimental and with that serious note which every great comedian has he softly sang a lullaby he had written to his baby daughter, Dena. A fitting topper to an evening that was tops.

(Continued on page 28)

Glitter corner: Jack Sayers beams approval on Photoplay's editor, Helen Gilmore, the lady in gold, at Photoplay's Gold Medal Award dinner





a new idea in nail polish

a new idea in nail polish bottles

a new idea in nail polish applicators

a new idea in nail polish colors



NAYLON! Now you'll apply nail polish as easily

as you write your name with Nylon's steady stroke
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breath-taking colors that *last!* At fine stores.

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nylon

By La Cross

NAYLON TRADE MARK REG. U.S. PAT. OFF.

EASY TO 'GLAMOUR-BATHE' YOUR HAIR TO TANTALIZING BEAUTY

Like Powers Models!



Miss Norma Harstad, enchantingly beautiful Powers Girl, always uses Kreml Shampoo to keep her hair shining bright

Uncovers ALL The Natural Glossy Highlights That Lie Concealed In The Hair!

Before that important date—just wash your hair with Kreml Shampoo. This amazingly beautifying Kreml Shampoo—which lovely Powers Models use—has been *especially developed* to 'glamour-bathe' each tiny strand of hair to reveal ALL its natural shining lustre. Notice how Kreml Shampoo leaves hair so much softer, silkier—fairly teeming with glossy beauty. Its luxurious *active* foam thoroughly cleanses the scalp and removes all loose dandruff as well as the dirt. When your hair dries—it's just a VISION OF LOVELINESS—sure date-bait!

Helps Keep Hair From Becoming Dry

Many shampoos may bring out highlights but are very drying to the hair. BUT NOT KREML SHAMPOO! It leaves hair *simply radiant* with natural shimmering highlights yet NEVER dries the hair. Instead, Kreml Shampoo has a beneficial OIL base which helps keep hair from becoming dry. Give *your* hair this 'beauty-treat' today. Buy a bottle at any drug, department or 10¢ store.

Kreml SHAMPOO

A product of R. B. Semler, Inc.

FOR SILKEN-SHEEN HAIR — EASIER TO ARRANGE
MADE BY THE MAKERS OF THE FAMOUS KREML HAIR TONIC



INSIDE STUFF

Here and There: We regret the loss of our good neighbors, Alexis Smith and Craig Stevens, who have moved into their new home in the Valley . . . Diana Lynn and Jane Withers, with nary a beau in sight, lunching together at Romanoff's. Maybe Diana will find an exciting new heart interest on her trip to New York . . . While Dana Andrews was East making "Boomerang," he and Mrs. Andrews, in their countryside drives, fell in love with an old house in Stowe, Vermont, which they promptly rented for a few weeks. Sending west for Dana's son, David, the family settled down to some real winter fun before returning to California. David made the biggest snow man. Mrs. Andrews threw the hardest snowballs . . . Peggy Cummins is being paged for the movie version of "First Gentleman" to play the role created by Wendy Heller in London. But little Peggy is such a hit in "The Late George Apley" and "Moss Rose" that Hollywood won't let England have her . . . Vincent Price, who finally got his release from Twentieth, heads for the New York stage. Wonder who inherits that old converted truck Vince drives around town? . . . Professor Flynn, Errol's father, writes Cal from Queen's University in Belfast, Ireland, that he hopes to visit our town again next summer. If Errol, who is very fond of his father, has anything to say about it, Professor Flynn will be back.

Droppers-in: It began with a phone call from Audrey Totter, asking if she might bring around a friend or two to call. So Audrey, being one of our favorite people, came 'round that evening with Sidney Guilaroff, M-G-M's hair stylist, and that cutest of all teenagers, Jane Powell. Prim as a little puppy, the golden-voiced Jane, in her black velvet frock with the bouquet of ermine tails at the throat, sat by and listened politely to the conversation.

When Cesar Romero popped in later with the Zachary Scotts, the evening grew lively with everyone giving Cesar a gay send-off for his Mexican location jaunt for "Captain from Castile."

Close to midnight, when no one else could possibly be expected to call, the doorbell rang and there stood Lana Turner, smart and svelte in a long black frock. She had come by to say hello and to introduce Cal to an M-G-M newcomer, Peter Shaw, an attractive Irishman who looks not unlike Errol Flynn.

"But it can't be Jane Powell," Peter kept insisting. "Why I saw her this morning in bobby sox at the studio." After a lengthy conversation with Miss Jane, Peter allowed as how he thought American girls were wonderful—so young in the daytime, so grown up in the evenings.

And, of course, when Lana addressed her as Miss Powell, Jane fairly beamed. And, oh yes, Jane confides she's now allowed beaus provided she's chaperoned. Cal promptly put in his bid for chaperon and got accepted on the spot.

Lana Goes to Mexico: Two days before New Year's the director on "Green Dolphin Street" informed Lana Turner she needn't report back to work until Wednesday, the day following New Year's Day. Instantly, that quick thinking mind computed the miles and the flying hours between her and Tyrone Power in Morelia, Mexico, on location and that afternoon she was on a plane, Mexico City bound.

At the airport, instead of Tyrone awaiting her, there was a message for Mrs. Crane, her married name, to telephone a certain number. The voice at the other end of the phone explained that Lana's wire to Tyrone had been delayed to the point where he could not make it into Mexico City. Alone then, at three in the morning, Lana stood and looked around. Where to go, what to do, she wondered, when a voice at her elbow inquired, "Mrs. Crane?" It was the Mexican friend of a close friend of Lana's in Hollywood, who had foreseen just such a contingency.

With the Mexican gentleman to look after her and take her to the hotel, Lana relaxed and on the drive back to town listened excitedly to the music of the native players who patrol the little side streets. Next day, Tyrone's pilot flew over to Mexico City and that afternoon, with an excited Tyrone on the field, Lana landed in the little Mexican town of Morelia.

"It's New Year's Eve," Lana said excitedly, "so let's dress." So across the town square where the band was playing for dear life, handsome Tyrone in black tie, and Lana radiantly lovely in her white satin, pearl-trimmed gown, began their march to what is incongruously called, "The Mocambo." One by one the musicians in the band, catching sight of this unbelievable spectacle, left off in the midst of notes to hang breathless over the platform while Cesar Romero and Lee Cobb followed behind, convulsed. In fact, Lana's perfect description of the weirdly trailing notes that drifted off into nothing while the dumbstruck musicians sat stupefied rolled Cal right on the floor. Morelia had never seen, and probably never will see, the equal.

After dinner Tyrone and Lana climbed the steps of the hotel to the rooftop and there amidst the melodious ringing of the cathedral bells in a simple little Mexican town, two wonderful people said, "Happy New Year."

It was the unexpected rain that delayed Lana's return the following day—an event columnists made much over—but on Thursday she was back on the set again to find Director Victor Saville and all the cast wearing huge sombreros and serapes, as a humorous and kidding gesture of welcome.

Like the sincere and deeply conscientious person she is, where her work is concerned, Lana apologized for the delay and was graciously forgiven.

Now with "Green Dolphin Street" behind her, Lana is spending her vacation in Mexico City to be near Tyrone and this time the studio knows and approves her jaunt.

(Continued on page 139)

Are you in the know?



If you drop your fork, should you —

- ☐ Pick it up
- ☐ Have your date pick it up
- ☐ Ask for another

Ah-ah—mustn't touch. Let slipping silver lie! When your fork or *any* tableware falls, ignore it. Ask for another. By meeting trying

moments serenely, no one will be the wiser. Cherish that thought for trying *days*, too. You'll meet the eye without a qualm by choosing Kotex . . . because Kotex has *flat pressed ends* that prevent telltale outlines. And you can keep your *daintiness* beyond doubt—thanks to the *deodorant* locked in every Kotex napkin.



If your hands are clammy, what helps?

- ☐ Hold a hanky
- ☐ Wear gloves
- ☐ Use an anti-perspirant

Smoothness and drippy hands don't mix! To keep them un-clammy, cross your palms with an anti-perspirant before you go dancing. And to keep confident at certain times, choose those partners-in-comfort—Kotex and Kotex belts. That heavenly softness of Kotex stands by you, for Kotex is made to *stay soft while you wear it*. And, because your Kotex Wonderform Belt is elastic, fits divinely, you'll feel so carefree—so s-m-o-o-t-h!



Should you remember your beau's Mom?

- ☐ If you want to
- ☐ By all means
- ☐ No; you'll seem forward

Send a gift to your best beau's Mom? On Mother's Day or her birthday, why not—if you want to? Maybe a hanky or a little cologne. (It needn't cost a month's lunch-money.) If etiquette puzzles you, bone up. And to outsmart "problem day" uncertainty—learn for yourself how Kotex protects you in an extra-special way. Yes, that exclusive *safety center* of Kotex gives you extra security. You're sky-high in confidence!



*T. M. Reg.
U. S. Pat. Off.

More women choose **KOTEX***
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A DEODORANT IN EVERY KOTEX NAPKIN AT NO EXTRA COST

His Dream!

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"... a filly that doesn't tame easy... long-limbed and deep through the heart!"

"... broad in the shoulder... with fire in his blood... and not too easy to hold on to!"

**CORNEL
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*Your
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**THE
HOMESTRETCH**

in TECHNICOLOR

20th
CENTURY-FOX
ROMANCE!



with **GLENN LANGAN • HELEN WALKER**

JAMES GLEASON • HENRY STEPHENSON • MARGARET BANNERMAN • ETHEL GRIFFIES • TOMMY COOK

Directed by **BRUCE HUMBERSTONE** • Produced by **ROBERT BASSLER** • Original Screen Play by Wanda Tuchock

MAGIC CARPET

CAN you spare fifteen minutes for a dream tour of Hollywood? There's a limousine waiting to whisk you to lunch at the Brown Derby . . . an afternoon inside a film studio watching motion pictures in the making . . . dinner at Mike Romanoff's . . . dancing at Mocambo.

In cooperation with the editors of PHOTOPLAY, the American Broadcasting Company is presenting a new radio program called "Hollywood Tour," with PHOTOPLAY's own Cal York as master of ceremonies.

Each weekday afternoon by a twist of your radio dial you can join Cal York as he selects two women in his radio audience for the day's special tour. Not until they are called before the microphone will they or you who are listening in know what is in store—whether their trip will be to a famous studio, or tea with a favorite star or a pair of tickets to a world premiere on Hollywood Boulevard. Best of all for those listening, you won't have to imagine what happens to these lucky travelers. They return to the program the following day to tell on the air everything that happened on their tour.

When you listen, you'll share not only this excitement of a daily tour of Hollywood, but will also hear Cal York interviewing a celebrity. One day it may be Bob Cummings talking about his latest hobby—flying. The next, a worker behind the movie scene—perhaps Lana Turner's wardrobe mistress—will tell her exciting story.

PHOTOPLAY is delighted to help radio bring Hollywood into your home. We hope you will be listening.

The time: 3:45 P.M., Eastern Standard Time; 2:45 Central and 1:15 Pacific

The station: Your nearest ABC outlet

The place: Hollywood

The man: Cal York

The price of admission: Your radio set

Happy Listening!

ROY RIDES' ALONE



Pals — Trigger
and Roy are in
"Apache Rose"

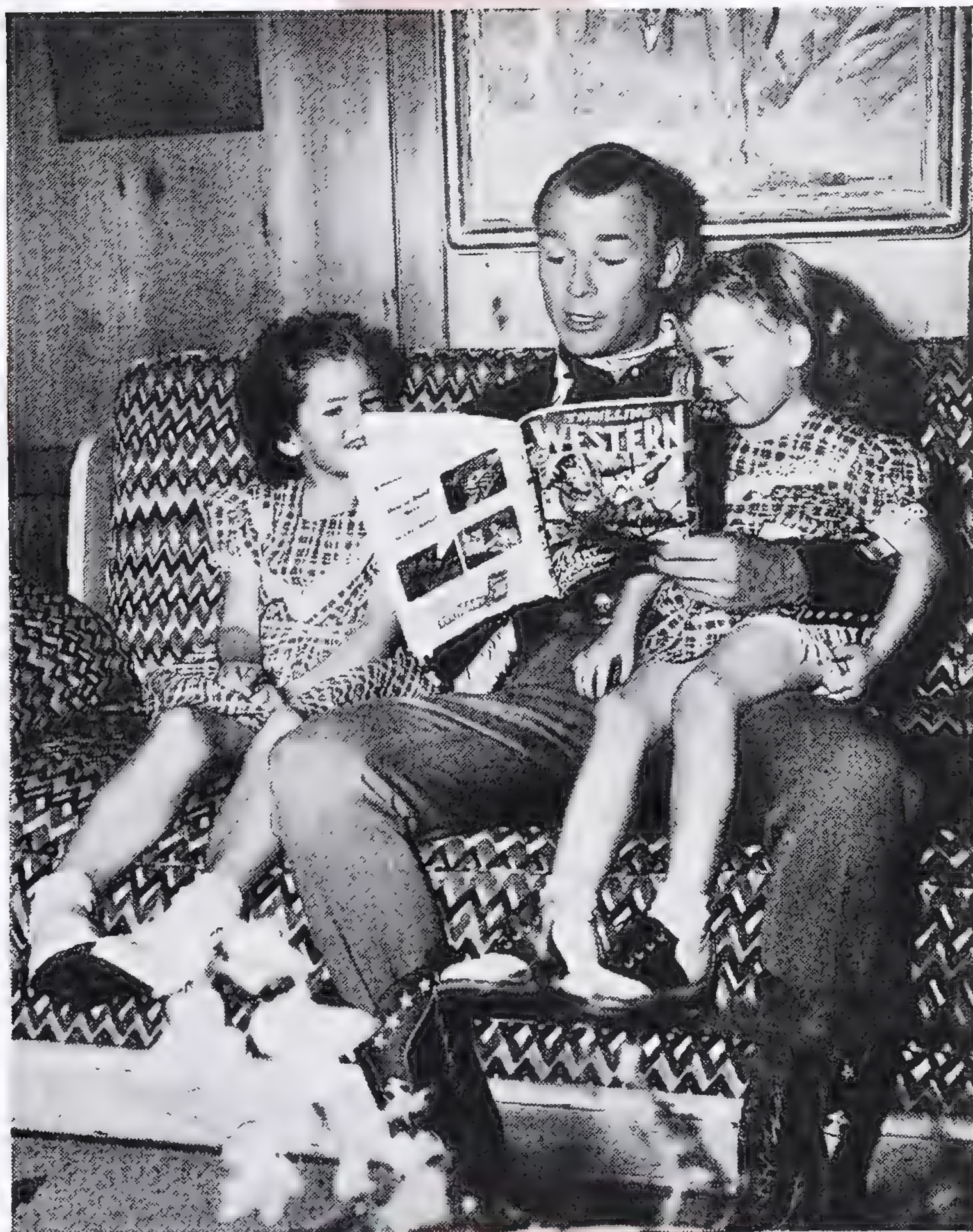
Morris

A famous reporter accustomed to scoops calls this the most exciting story
she ever told—the story of a husband tragically losing a wife, a father
fighting for his children, a man discovering a new world

BY
LOUELLA O. PARSONS



Roy, with leading lady Dale Evans, parks his gun before Kiddy Show at Hollywood Paramount



Cheryl Darlene and Linda Lou are the only girls in his life

UNTIL Roy Rogers came over the Hollywood horizon into view again (my view, anyway) I didn't realize how little we know about the private lives of the movie cowboys.

Sure, we know that Roy and the Gene Autrys, Bill Elliotts and Bill Boyds break box-office records with their rootin', tootin' horse operys. We know some of them are rich and live on ranches in the Valley.

But what do we know about them as men, human beings with problems of the heart, marriage and careers as real as any of the dramas in the lives of Van Johnson, Gregory Peck or Cary Grant?

The answer is—a good snappy *nothing*—or very little.

They are not, as a group, habitues of Mocambo or Ciro's, nor do they change wives with such regularity

that you have to keep a check on whether the current "missus" is their fourth or fifth.

But recently, Hollywood and I have re-discovered Roy Rogers as a person and a personality—and ironically, it was a personal tragedy in his life that brought this about.

His wife died in childbirth, and suddenly and sadly we were all conscious of Roy as a man alone, with three small children to raise—not as a handsome Westerner with a sombrero atop his head and boots on his feet.

I've known him for a long time, many years in fact, but never very well. He was on my Hollywood radio show seven or eight years ago and I liked him very much. But, all in all, he was just another outdoor hero with all the personality trimmings, (Cont'd on page 127)



Frances Gifford drinks—eight glasses of water a day



Rendezvous with the sandman is Crawford's steady date



At home Peggy Cummins is a barefoot girl on her toes

HOLLYWOOD'S

. . . health binge, that is. The
are reported here by

ELSA

IN Hollywood when they say "Health Is Wealth" they bring new meaning to this old expression. For those who are in pictures must function on an alert and healthy beam and dare to look the relentless camera squarely in the lens eleven hours a day, six days a week. No wonder then that the stars live under the careful surveillance of their trainers like highly trained race horses.

But the diet routine is now passe. Film people have discovered they cannot diet without loss of energy—and they need every last drop of energy they possess, and more.

There are a few girls who are beautiful because they incline to be a little on the lush side. They must fight their weight problems by watching every morsel they consume *between pictures*. Girls like Lana Turner. When Lana puts on weight during a holiday, before she goes back



Joan Caulfield's golf stroke is her good-health note



A slip on the ice taught Vera Ralston a happy fact

ON A BINGE!...

strange and wondrous results

that film society sleuth

MAXWELL

into production she lives on raw vegetable salads and nibbles fresh chilled cauliflower many times a day. But dieting and working at the same time—that's tabu!

Last winter, for instance, Billy de Wolfe had to go to Florida and lie in the sun to recoup from the ill effects of his diet. Billy, who took on pounds when he quit the stage dancing he had done all his life for a more sedentary existence in pictures, went on high proteins, meat mostly. And lost both weight and zest too fast for comfort. Now he too has joined the ranks of those who cry, "Never again!"

Massage has become *the thing*. However, the massage table is not primarily for weight control. It is relaxing and so serves as a defense against Hollywood's occupational disease—*nerves!* Many stars have a masseuse (*Continued on page 79*)



John Payne found out misery doesn't love company

Statuette of Joan—which
was given to Ingrid for
luck on opening night



BY
MAXWELL ANDERSON

how INGRID became JOAN

Only this great playwright could tell the story of Ingrid and her
dream—to play, as she is now, the girl from Lorraine

WHEN Ingrid Bergman came East to do "Joan of Lorraine" on Broadway, she had two purposes in mind. One was to prove to the critics and the public that she was just as good an actress on the stage as on the screen (personally, I think she's better). The other was to prove to the Hollywood magnates that "Joan" would make a good picture and that she should be allowed to play it as a picture. With characteristic completeness she accomplished both objectives. The critics gave her a unanimous hand for her acting—and she deserved it. And since the success of the play, every moving picture company in the West has offered to make "Joan of Lorraine" into a picture with Ingrid as its star.

This is more of a victory for Ingrid than appears on the surface. When she came to this country six years ago, she came because David Selznick had promised

that he would star her in a picture about Joan of Arc. Then Selznick lost heart in the venture, decided that a "Joan" picture wouldn't be profitable. Ingrid was not discouraged. She tried to interest other producers in the subject. She talked about it to every director she knew. She spoke about her desire for that one particular part in every interview she gave out. But Hollywood was adamant. There was no interest in Joan, no interest in her playing it. She continued to be certain that it was a great subject, certain that it was the one subject she wanted, and determined that sooner or later she would have her chance at it.

Meanwhile other parts were offered to her in a steady stream and she chose the best she could find and kept busy—playing each new picture with a growing sureness and range that put her in a class by herself among picture favorites. (Continued on page 106)



Consentine-Valcour

Lights up! Gold Medal Lady, Ingrid Bergman, in stage play "Joan of Lorraine"

MY PAL PECK

A can of soup and bread made on a stick is no banquet—

unless you're young and hungry

as were those two struggling actors, Greg and Ken

BY KENNETH TOBEY

SOME of the best adventures we have in life happen when we're broke—usually because we're broke. I think of that every time I see Gregory Peck. We had many a penniless adventure together when he and I were a couple of threadbare young actors in New York City. But I particularly remember one evening five years ago. Greg appeared at my door just as the rest of the city was eating dinner.

"Old Tobe, I've just lost my current home," said he.

"Share mine," said I. (One of us was always being evicted for nonpayment of rent. When that happened, the victim stayed with the other.)

"Also, I'm hungry," said Peck. "But I regret to inform you I have only thirty cents to my name."

"I have exactly zero to mine," said I, "but at least there's a kitchenette here. Let's see if the last tenants left anything."

They had left a cup of flour, and at sight of it Greg said triumphantly, "Bread! Can you make bread? I love bread homemade."

"I can make Boy Scout bread—the kind you wrap on a stick," I said.

That was all Greg needed to know. We promptly planned our thirty-cent shopping list: Three eggs, one quart of milk, and one can of tomatoes.

Greg looked at me and said mournfully, "My thirty cents will only cover the eggs and milk . . ."

I said, "Get out one of your coins and we'll flip to see who nips the tomatoes." Let me hereby say that hungry young actors begin losing their nobility about stealing food during the first bad spell of starvation. Greg and I had often survived on small easily-taken cans of food that fitted into overcoat pockets. But to get on with my yarn:

I lost the flip. So while Greg bought the eggs and milk and kept the storekeeper busily engaged in conversation, I delicately removed a can of tomatoes from a shelf and dropped it into my overcoat pocket.

Then we hustled home again. And that dinner—fried eggs, tomato soup and hard twist wrapped around the broom handle—was one



Greg—a man in his stride



Bull

Distinction in tweed: Gregory Peck, star of "The Yearling"



Greg's a homebody, likes to putter around the place, loves view from the back of his house



In spite of his busy life he manages to read every best seller, runs movies at home, likes disreputable old clothes

Greta and Greg celebrate in style—at Ciro's, but it's a rare occasion. They prefer having their friends at home parties



MY PAL PECK

of the best meals either of us ever ate!

That evening seems pretty hard to remember now I must admit—now, when Greg's a famous star in pictures. But one of the great things about Greg is that it's not hard for *him* to remember. He sat up all night remembering it (and others like it) the night I arrived in California to visit him and his wife, a few months ago. I couldn't get over his house—a warm, comfortable house set on top of a Hollywood mountain. His garage held two big cars; Greta's closet had several fur coats in it and the kitchen cupboards were piled high with every kind of food in the world! What a difference five years could make!

BUT there was no difference in Greg as a friend. The next evening he proved it. He came home for dinner laden down with presents for me—he had quietly recalled that it was my birthday. He'd bought presents for me from every member of his household—his wife Greta, his son Jonathan, even the cook and the nurse. On top of that, he'd secretly told Greta to plan me a birthday dinner, complete with champagne. And on top of *that*, after dinner he and Greta took me to a mammoth Hollywood party given by Jane and Ronald Reagan. It was in honor of Joan Crawford's birthday, and inside of a few minutes it was also in honor of mine!

You can pretty well judge a person by his friends and you can judge a lot about Greg by the ones he's chosen in Hollywood: Jane and Ronnie Reagan, Burl Ives, the William Princes, the Henry Morgans, the Forrest Tuckers, Eve Arden, the Jerry Walds . . . all of them completely without pretense. In fact, they all hate pretense to the point of developing an odd and interesting game. Whenever one of those "name-droppers" comes over to the Peck house, the Pecks and (Continued on page 74)



Reflections—of how hard it once was for him to make a touch—Greg, hair grayed for role in his forthcoming "The Paradine Case"



Sunshine and shadows—piquant Jeanne Crain, star of "Margie"

Morris

First year

With Jeanne and Paul

marriage was not the happy ending—

it was the happy beginning

BY ELAINE ST. JOHNS



By Brinkman design—the house is built on their own ideas

SHE hasn't made a safari into darkest Africa yet! That's the only dream that hasn't come true for Jeanne Crain in this past year.

A year ago, early in the morning of December 31, 1945, quiet Jeanne Crain, who had been a movie star for two and a half years but still didn't have the Hollywood habit of displaying her private emotions in public, quietly married Paul Brinkman, young radio manufacturer.

For two years—ever since their first date, on New Year's Eve, 1943—they had been in love. But they had avoided publicity, jealously guarded their secret, their hope of marrying.

When they took their marriage vows that morning, in the church of Jeanne's choosing, only a few intimate friends were present. That evening—New Year's Eve, 1945—they were 300 miles away from even those friends, honeymooning at an out-of-the-way desert resort. Dreaming about the future.

New Year's Eve, 1946, they celebrated their first wedding anniversary by going calling. Hand in hand, looking radiant, they visited all the friends who had not been present at that quiet, private ceremony. They wanted them all to know how happy they were. . . .

The Brinkmans started married life in a beautiful hillside house not far from where they were to build their home. Then they began moving from hotel to hotel on the five-day plan. (Continued on page 136)



Shah, their pet lion cub, kept life exciting for the men working on the house



Pretties at

They're gay, they're lovely,
they're romantic. And they
should give you ideas, these
Hollywood fads and fancies



Fink-Smith

Sensational: Jane Wyman's ring
and earrings at a recent premiere

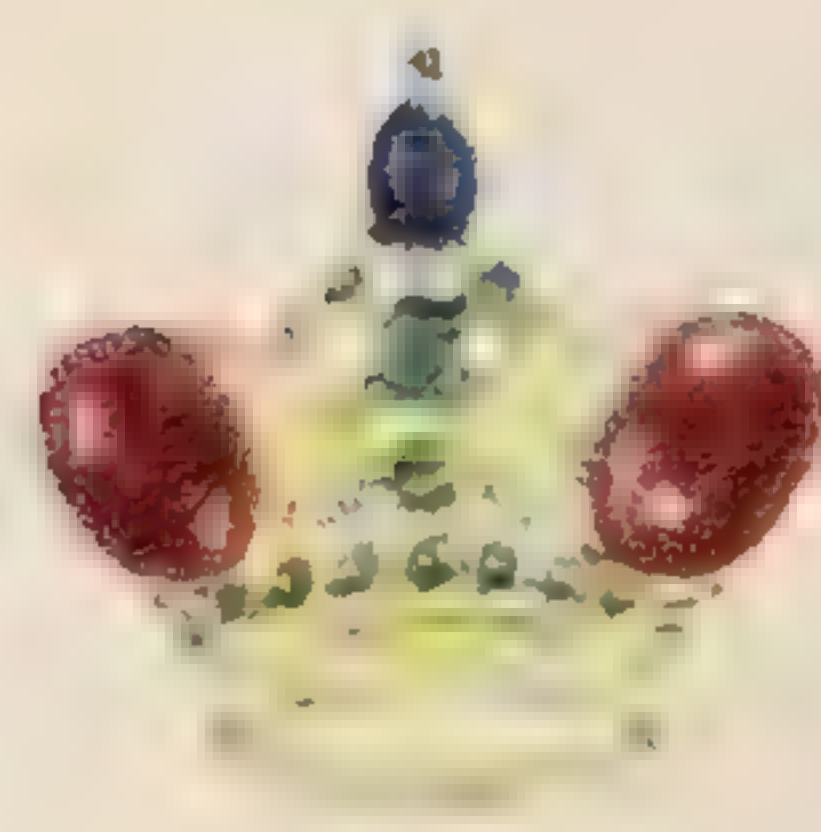


Bachrach

Queenly: Loretta Young in creamy brocade

Dreamy: Lana Turner with
gold and diamond halo

Fink-Smith



PARTIES and premieres are by all
odds the best Hollywood history-
makers these days. And we might
add they're making mighty pretty
history.

First of all, there was the gala premiere of
"The Yearling" which brought out a lot of things
besides stars. Because the stars "brought out"
some of their best finery for it. Lana Turner
was outstanding that evening, with her hair
darker than ever—almost black—wearing a blue
and gold dress with a tiny halter neck. Her

Parties

BY EDITH GWYNN

Hollywood's "Rambling Reporter"

Fink-Smith



Confection: Satin, net, sequin stars for Marie McDonald

combining of gold and diamond jewelry on her arm was not as gaudy as it may sound. But really unique was what Lana did with a gold link and diamond chain which she had "broken up" into two bracelets on one arm, and the other half of which she was wearing worked into her coiffure. It twined under and over her pompadour—and across her forehead. Not advised for general imitating—but on her, it looked good.

Ann Todd, the lovely new British star of "The Seventh Veil," was (Continued on page 104)



Treasure: Ann Todd's dinner suit was husband's parachute

Fink-Smith

Romantic: Diana Lynn's heart - shaped decolletage



THE SQUIRE *of* Vinegar Hill

BY SIDNEY SKOLSKY

**Jimmy Stewart, a lanky Yankee
whose laconic look and shy
smile pack a romantic wallop**



**Jimmy can stretch a silence
longer than most, but breaks
it, with interest, for Sidney**

JAMES STEWART is a shy, unassuming, easy-going guy, who is plenty determined.

He was determined to get into the Army. He was determined to get out of his Metro contract. He accomplished both.

Take the Army: He was the first Hollywood star to enter the armed services. When he first tried to get into service he was rejected for being underweight. He went on a diet of spaghetti, bananas and cream, just plain cream and other fattening foods and tried again. And made it by one slender pound.

Then take Metro: He had a permanent job at Metro, big salary, all advantages. He decided to free lance. His contract with Metro expired while he was in the service, due to the ruling about the statute of limitations in the Olivia de Havilland law suit against Warners. All their talk and temptation didn't sway him.

He then said that he was going to make a picture with his friend, Frank Capra. He's a firm believer in picking directors rather than stories. He went to work in the Capra production, "It's a Wonderful Life." After this he made "Magic Town" directed by William Wellman, whom he also admires.

He thinks that actors who demand story approval make a mistake, unless they know as much about stories as they think they know about acting. He feels that he has a lot to learn about acting. But (Continued on page 108)



American magic: James Stewart, star of "Magic Town"

Morris

“It’s A Wonderful Life”



1. All his life George Bailey is frustrated in his one ambition—to travel. Above, he defends his father against Potter (Lionel Barrymore) who, owning all Bedford Falls, seeks to control Bailey’s building and loan company

Two men believed in each other—
and a story. It happened before in “You
Can’t Take It with You” and “Mr.
Smith Goes to Washington.”

Now again in “It’s a Wonderful Life,” Jimmy
Stewart, star, and Frank Capra, director,
have given you a picture at which
you can warm your heart



2. Druggist Gower, drunk and grieving over news of son’s death, puts poison in capsules. George, his errand boy, discovers the mistake and earns Gower’s undying gratitude

3. Grown up, George (Jimmy Stewart) meets Mary (Donna Reed) who’s always loved him. He tells her of his plans to travel and go to college. Then his father dies

4. George has to give up his plans to see the world and attend college, to take over the loan company and struggle for the little people against Potter’s greed. He and Mary are married





5. As they leave for their honeymoon there is a run on the banks. They give up their trip and turn their money over to save the company



6. When Uncle Billy (Thomas Mitchell) loses \$8000 of the company's money Potter sees his chance to take over



7. Christmas Eve George is faced with disgrace. At home he takes it out on the family



8. Despairing, he plans suicide. His guardian angel Clarence (Henry Travers) appears. When he wishes he had never been born Clarence gives him his wish. They tour the town



9. They see a different, poorer town under Potter's control. Nobody knows George. Mary's an old maid; Mom, impoverished, rents rooms; Gower's a ragged old drunk

10. George, realizing his life was not a failure, returns to bridge where he planned suicide and prays for life to return as it was. He's overjoyed when cop arrives, recognizes him

11. All the town folk who love George help to save the loan company. Clarence, who'd been an Angel Second Class, wins his wings for the success of his mission





If you're Smart

... You'll take a tip from June Haver—you'll

listen to the ladies who know—and you'll

swing into spring, confident in style and smile

If you're smart, you'll be smart, by wearing your clothes better than the next sister. This being smart pays off—in dates, in romance, in careers. I'll even say it in another way: Any girl who doesn't learn how to wear her glad rags is a sad sack.

Across the page, June Haver wears a coat dress I designed for her to model for PHOTOPLAY readers. Junie is just about the fastest rising star on the Twentieth Century-Fox lot. She is exactly twenty, has a brilliant career ahead of her, has more dates than she has time to accept and is definitely one of the smartest kids—in the sense of being brainy—that you or I ever encountered.

The class in smart dressing will now come to order while Instructor Cashin gives out, using Junie as a dreamy example.

Why do I choose a coat dress for June? Why does she wear that gingham scarf about her shoulders? Why does her hat have that double brim, one gingham, one white? Should you, assuming you have Junie's height and kind of figure and a busy, dating life like hers, get an outfit (*Continued on page 88*)



Splendor in satin. Bonnie designed it, June wears it, in "I Wonder Who's Kissing Her Now"

BY BONNIE CASHIN

Twentieth Century-Fox Designer

Easter—1947! June Haver's ready to greet that glorious morning

Powolny



Fink & Smith

"Miss United Nations": Betty Grable of "The Shocking Miss Pilgrim"

it's the DARNDEST THING...

The way she takes things as they come—
and comes out calm, collected and carefree—
puts wizard Howe in a state of Grable wonder

BY HERB HOWE



Current melody—there'll be a new James in May

IF IT'S a girl, that maybasket from heaven should bear the name Jessica on reaching the home of Betty Grable and Harry James.

"We can call her Jesse James then," says Betty. "A boy of course would be named Harry Haag James for his father. Jesse James wouldn't be so cute for a boy, it could be taken seriously."

Jesse James could easily be taken seriously as a name appropriate to Mama in view of Mom's record in heisting five million a year at the box office from the pokes of her fellow Americans and two million more from sabots of foreigners. There are no complaints for two very good reasons, familiar to all appraisers of our Betty's natural gifts.

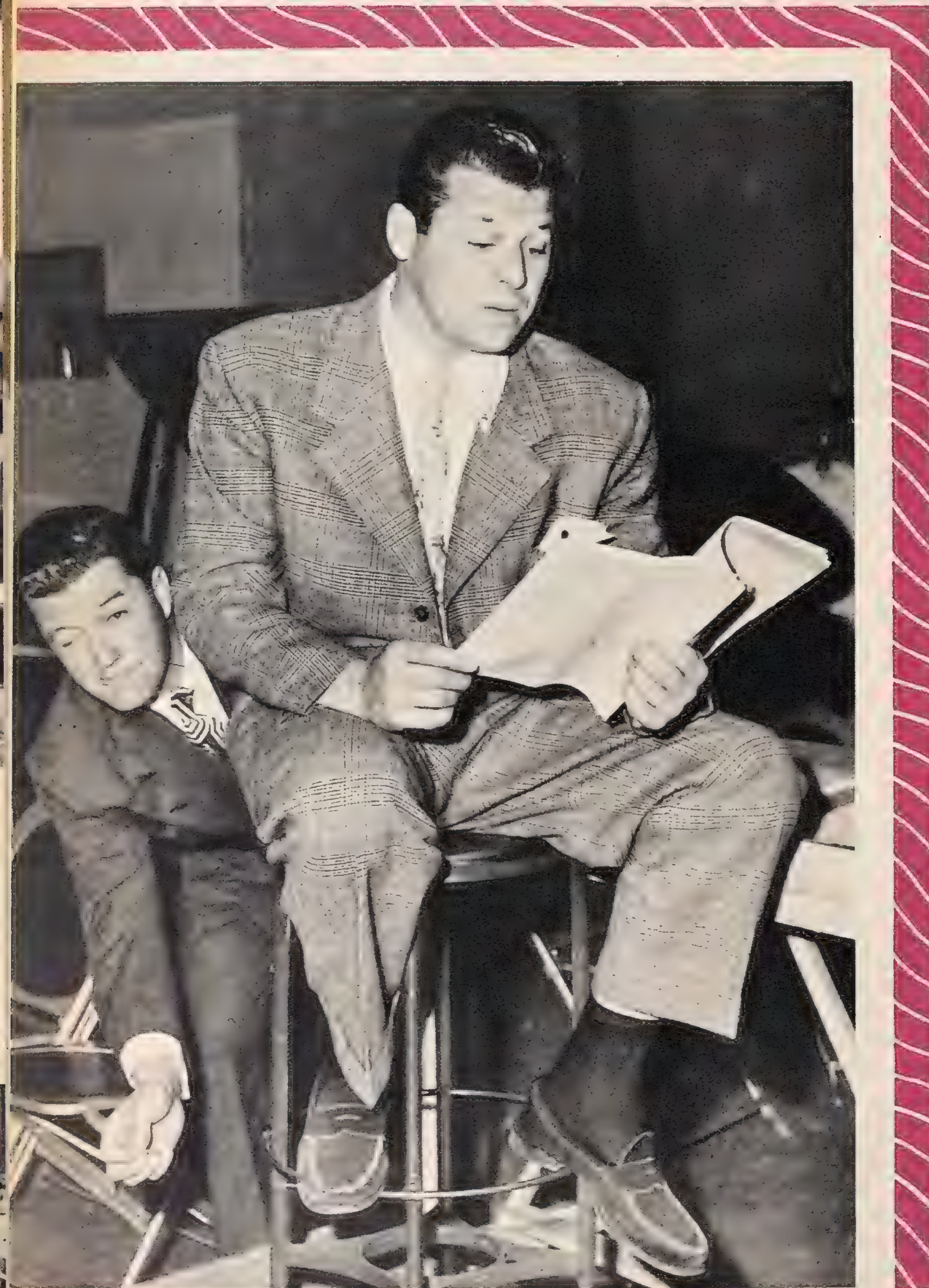
But let's try to keep our minds off them for the nonce. Gams aren't all Mom's got; Mom's got everything. Only one thing; no ambition. That's what she says. That's what this spectacular creature says whose face has followed the flag to the far jungles of the earth, the pin-up champ of creation whose fan mail reached a pitch of 90,000 a month when Our Boys were hottest in the heat of battle, the star voted to top ten by exhibitors four years running.

Miss Grable herself would tell you, "I have never had ambition to be a great actress, no ambition to be a pin-up girl. I have not wanted to be anybody nor to have anything in particular."

If this sounds buttery from a babe who was practicing her arts at four and cashing them in at twelve on the Hollywood (Continued on page 132)

MY HANDICAP —

The laughs get bigger and the surprises more sudden—when two guys



They're the Katzenjammer Kids of Warners. Dennis, of "Cheyenne," and Jack of "Love and Learn," usually team up, but here Dennis gives studious Jack the hotfoot on the Carson radio show

FOR some reason Jack Carson has been riding me for years about singing "One Alone." I've never been able to figure out why. Could be that he's a person who can't stand his own company. That I could understand.

But whatever the reason, the song's out from now on. We've made seven pictures together with an eighth coming up. And from all indications I'll never be alone again.

True . . . I'm getting through "My Wild Irish Rose" without him. But nobody could avoid that. It's a class production, thereby automatically cutting Jack out.

Life is funny. You work your way up, starve, sing for pennies or less, finally make stardom, and wind up as just one of two guys. But if it has to be . . . I don't know of anyone I'd rather lose my identity with than Jack. He's a solid friend who carries his weight in everything. And in his case, that's saying quite a lot.

We're good enough friends to carry a rivalry on. Take golf. Though I hate to say this, and usually don't, he clips me a little at golf. And he's always rubbing it in. "The only way you'll ever get anywhere on a golf course is by *charming* the ball, Stan," he says.

Actually I hit the ball farther and play a much better game than he does. I just don't score as well. If I shoot an 89, he shoots 87. If I shoot 81 he does it in 79. It never fails. He plays a lot more than I do and has a handicap of eleven to my nine. He won't ever give me the two strokes, but always insists on playing even.

That reminds me . . . Just for a gag one day I got the caddie at Lakeside

Carson

from Wisconsin wind up in Hollywood

By Dennis Morgan

Golf Club to pick up his ball and drop it into the cup on a very tough hole. Jack was shooting around a hill on the course and almost fainted when he came around and saw what he thought he'd done. What's more, nobody could convince him he hadn't. I made the caddie swear to it, before he got back to the clubhouse and bragged about making an impossible hole in one.

His biggest handicap is that Lakeside is too close to Warner Brothers and the studio keeps interrupting his golf game. Although, in all justice to Jack, it isn't true that he plays a round between camera set-ups on the picture every day. There are some days when he only gets in nine holes.

Our director, David Butler, is aging fast. After directing Hope and Crosby he was satisfied nothing worse could ever happen to him. Then he drew Jack Carson. And Dave realized the terrific talent he's working with. So do I.

NOBODY can convince me that Jack isn't the best actor in Hollywood. Even the best critics acclaimed his dramatic work in "Roughly Speaking" and "Mildred Pierce," and I've seen him top both of them.

He holds me speechless with his dramatic account of a fishing trip we took to Park Falls, Wisconsin, together last summer. I couldn't believe my ears when I walked into Lakeside the other day and caught him just as he was reeling off. "Stan (that's what he calls me) is supposed to be the fisherman," he said with a tolerant smile, "but I caught more in two days than he could catch in



Young Stan Morgan carries a ball that was given him by the Green Bay Packers coach—with Jack, Ted Fritsch, Elroy Hirsch and dad Dennis in the football players' dressing room after a game



Dennis takes the guitar in his stride. Carson's all concentration — on Jack's CBS Wednesday radio show



"On Wisconsin!" lustily sing three Badgers, Jack, Dennis and old pal Dave Willock

Home-town news: Dave once



MY HANDICAP - Carson

Green Bay Packers
have Jack's tense
support (in Press
Box with Dennis)
for game with the
Los Angeles Rams



worked with Dennis and Jack



a whole season!" I was completely stopped for here was acting at its best. Such assurance, *such* timing such imagination. It took the combined efforts of myself and my old fisherman friends like Scully Gustafson, who runs the sporting goods store in Park Falls; Jimmy Coston, Warner Brothers' Mid-western representative; and Ben Wing, who runs the drugstore in Marshfield, to get one on Jack's line.

It's true that he unloaded more fish than I did one day, but only because a bunch of other fishermen threw all their fish in his boat—at Jack's request. He doesn't know to this day—and won't until he reads this—that I'm wise to how he "caught" them. After all, you can't fish with guys all your life without them telling you a few things.

From the first, Jack was determined to catch more fish than I did and I spent my whole vacation trying to help him. We put him in the surest fishing spots in the lake and even then they wouldn't bite for him. I'd try out a new one and come in loaded with pike and bass.

I even put him in Ben's boat. When Ben Wing's fishing with you, you can usually count on bringing in more fish than anybody. But, as luck would have it, the boat I was fishing in caught the biggest one that day. Doc McGinnis, a Marshfield doctor, landed a five-pound bass where we were fishing on the opposite side of the lake. Just to kid Jack, we kept the fish under water on a tight reel, rowed over to where he was fishing and brought it up to the net right in front of him. "Here's (Continued on page 70)

IF YOU WERE THE HOUSE

You'd have a lazy, laughing weekend

BY DOROTHY



Once they dreamed of a home fire. Now they dream before it

WHY don't you come over some weekend and join us in a fight?" he suggests.

Here, you must admit, is a stimulating invitation. Especially coming from John Lund, the stimulating blond six-footer who played opposite Olivia de Havilland in the sob-classic "To Each His Own." He's a high humored young man who regards his success as one of his favorite jokes and makes a private career of heckling his patient wife—not to mention itinerant house guests.

"What an invitation!" protests Marie. "You know perfectly well we don't fight—"

"Ah, we do too—"

"Why, we do not—"

"See what I mean?" he says gleefully. "Always disagreeing—"

Sounds like the kind of "fight" anyone would like to get in, so comes a bright Saturday afternoon and you

Saturday's take-it-easy day, starting with "room service" by Marie



The "surprise-package" house is small,



GUEST OF JOHN LUND

and the fun of his first home address

DEERE

drive north into the Hollywood hills. There's no danger of passing up the Lunds' friendly-looking house because the master is out front, exchanging a little informal conversation with the neighbors' dogs. Obviously he has just returned from a weekend foraging trip, for the lady of the house is standing in the doorway, taking a dim view of the assorted packages in his arms: "Gee, I hope you got enough fruit this time—you always buy too much meat and not enough oranges."

"Be glad you don't lead a *man's* life," says John soulfully to one of the doggy spectators. "Hurry on in," calls out Marie, ignoring him, "I want to show you something."

You're thinking, as you follow the groceries across the front lawn, that your hostess, framed in an ivy-twined doorway, is about as attractive a picture as you've ever seen. Black hair coiled (Cont'd on page 116)



John, of "The Perils of Pauline," studies script. Marie's apt with needle

Day's end—the Lunds look out at beautiful Cahuenga Pass

but a dream's answer to the moving Lunds





Danny Kaye as MC kept guests in hilarious mood. Greer Garson, last year's winner, was in top five this year

Photoplay's

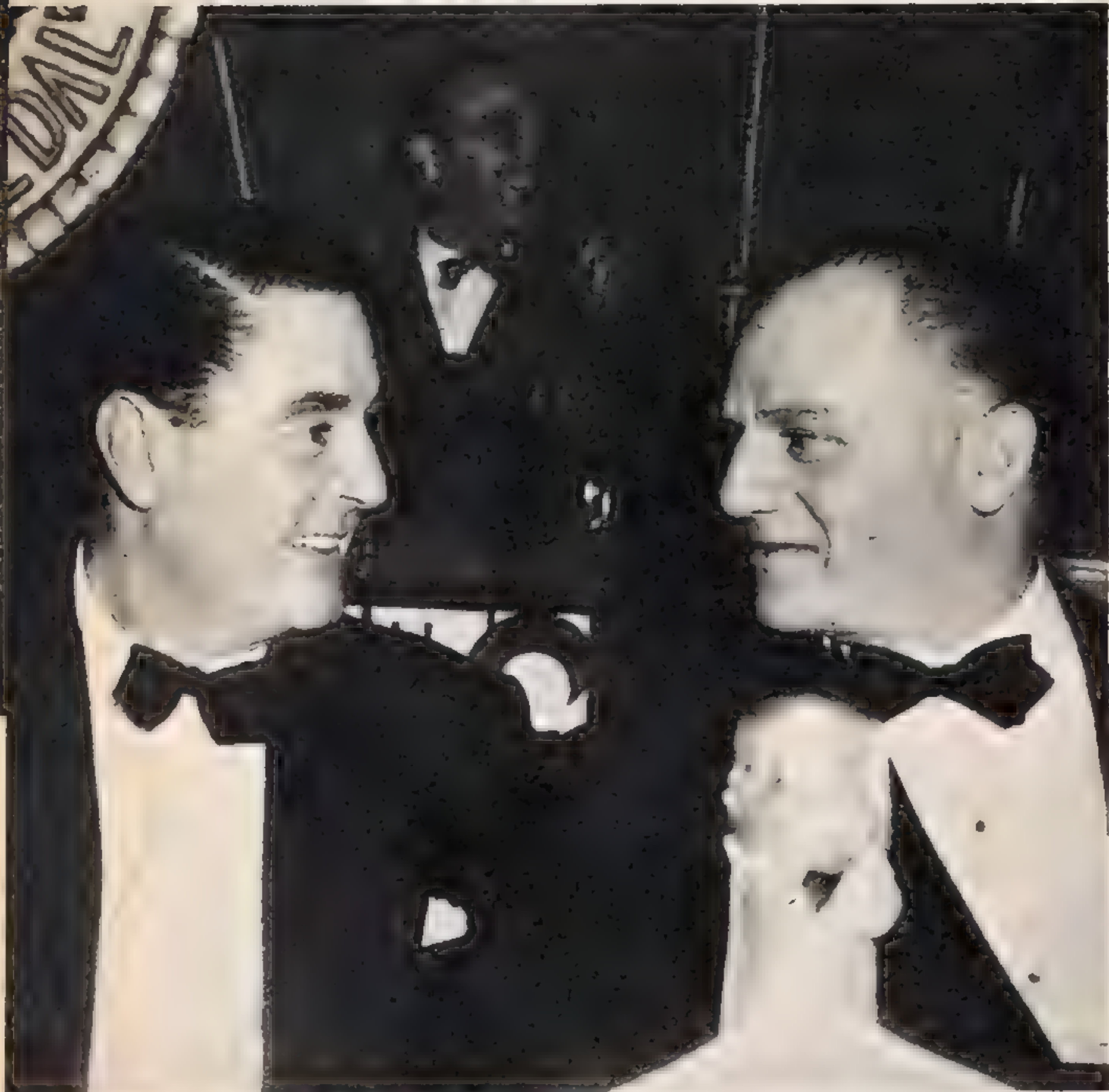
The golden voice of Crosby, the wit of

Danny Kaye, the glitter of jewels, the

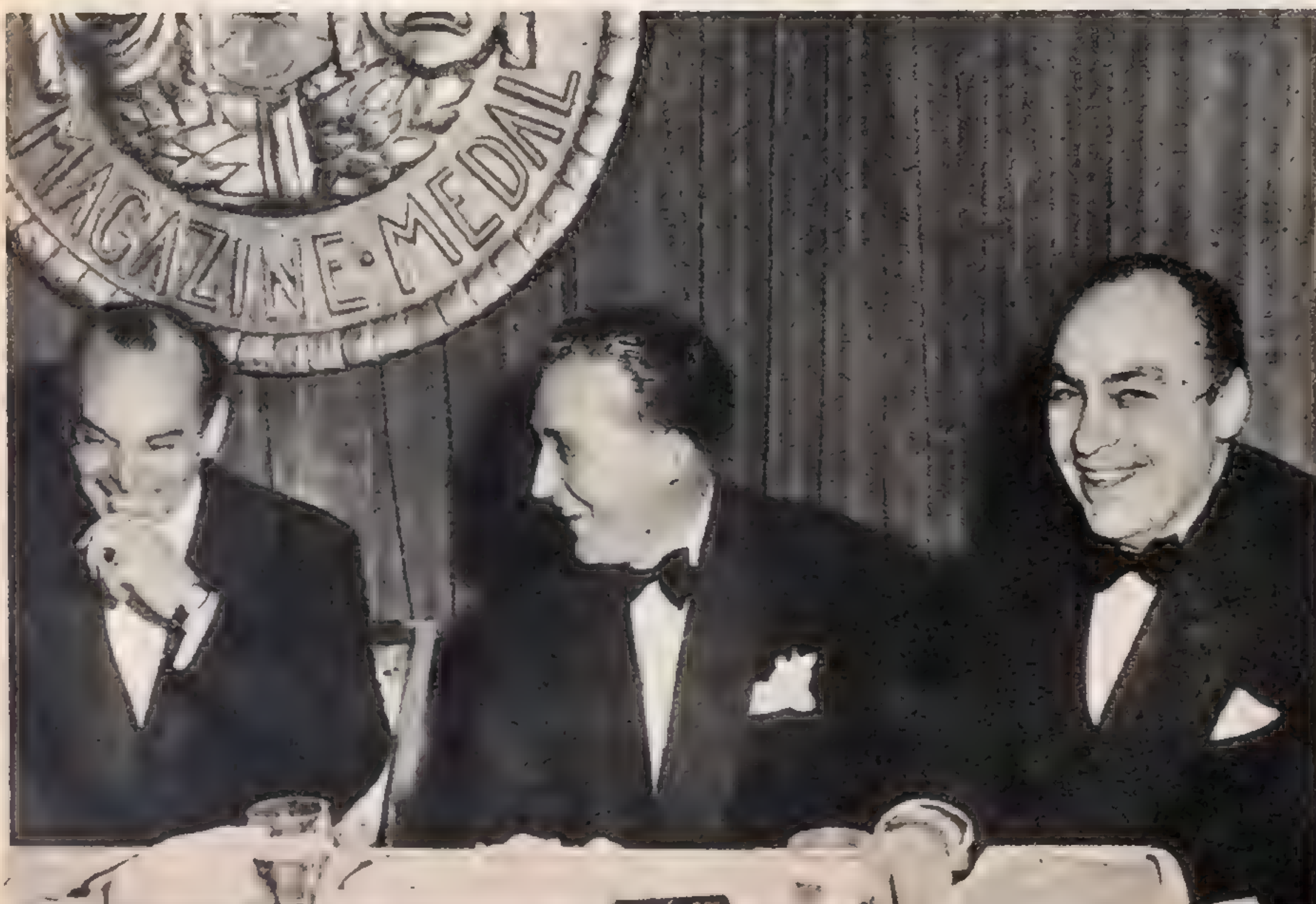
lift of champagne . . . Hollywood

called it the event of the year—when Photoplay,

at your direction, awarded its Gold Medals



Director of top picture, Leo McCarey, chats with Lew Schreiber, executive assistant to Fox's Zanuck



Thanks for the melody: Vivian Blaine sang "It Might as Well be Spring," from "State Fair"

A laugh among leaders—Photoplay's Fred Sammis, Bing Crosby, Dr. Gallup

Gold Medal Party

THE winter night was incredibly balmy. Stars like oranges hung in the deep blue sky over the guests as they crowded into the Beverly Hills Hotel for the PHOTOPLAY Gold Medal dinner. It was the Four Hundred of Hollywood that attended—both socially and literally. For PHOTOPLAY's invitations had to be limited to those who were connected with the pictures and players whom you yourself voted the most popular through Dr. George Gallup's Audience Research poll.

Stars from the ten top pictures were there, as well as the top five men and the top five women in the most popular race. Leading executives of studios were present. So, too, were officers of all the Guilds—Dick Powell of the Screen Actors Guild; Emmett Lavery of the Screen Writers Guild; Delmar Daves of the Screen Directors Guild; Jean Hersholt, President of the Motion Picture Academy of the Arts and Sciences; Byron Price of the Johnston office, representing the major producers, and Marvin Faris, representing the independent pro-



Bing Crosby, three-time winner of Gold Medal, sang a duet with Kaye, soloed "A-Huggin' and A-Chalkin'."

Kaye let out a wolf whistle when beautiful Lana Turner came up to get her citation as one of top five women stars



Danny keeps presentations going at top speed. Producer William Perlberg accepts the Gold Plaque for "State Fair"

Richard Ney and Greer Garson assure Photoplay's Herb Drake that party was a great success. Party was held at Beverly Hills Hotel



Dick Powell, representing Screen Actors Guild, and June Allyson congratulate Jane Wyman on "Night and Day," one of top ten

Photoplay's Gold



Adela Rogers St. Johns and her daughter Elaine, who also writes for Photoplay, congratulate Van Johnson on being in top five

ducers. PHOTOPLAY's own Adela Rogers St. Johns, who nearly thirty years ago as PHOTOPLAY's first Western editor conceived the idea of the Gold Medals with the beloved editor Jimmy Quirk, sat at the speakers' table, now dean of American women in journalism.

Yes, Hollywood's brains were represented and Hollywood's wealth and power. Even that busy gentleman, Dr. Gallup, famed throughout the world as the founder of public opinion polls, had flown across the country just to be present. So, too, had PHOTOPLAY's editors, Fred Sammis and slim, black-haired Helen Gilmore, who wore a gold lamé gown and a cap of golden coq feathers in keeping with her role as Gold Medal hostess.

But who actually took all the attention? (Continued on page 144)



Jeanne Crain, star of top musical, "State Fair," came to the party with husband Paul Brinkman, in spite of spring stork date

Gregory Peck, who showed most popularity gains among men stars, and appeared in "Spellbound," one of ten high films, takes a word from the wise, Charles Coburn, of "Green Years," in top ten



Medal Party



Byron Price gives new Johnston office dope to RKO's Peter Rathvon



Conversation, like the champagne, sparkled. Alexis Smith, with husband Craig Stevens, was in "Night and Day," one of ten high films



YOUR Hands ARE SHOWING



Morris

Shirley Temple—tender,
sweet little-girl hands

BY ANITA COLBY

Photoplay's Beauty Editor and Feminine Director of Selznick Studios

YOUR hands are showing . . . more than ever. We girls are so active nowadays. And the way our hands look is as important as ever to our over-all beauty. For they're still the stuff of men's songs, our hands; just as they were when they were "pale beside the Shalimar."

Nail polish, I'll have you know, isn't any new fad. Oriental women used it years and years ago as a lure for men's eyes. And in Hawaii, where they speak with their hands, the women, as rotund as it is their figure fashion to be, see to it they have the most graceful hands in the world. They move their hands as subtly and gently as if they were touching raindrops.

Hands do not have to be tapering and pale with almond nails to be beautiful. They need only speak of you and be groomed and graceful. Shirley Temple's hands, for instance, are tender, sweet little-girl hands. Gene Tierney's hands are as witty and elegant as she is. And Jennifer Jones's hands are dramatic and expressive.

There's Bette Davis, too. Bette's hands are not unusually beautiful in a classical sense. But they definitely are one of her loveliest features because of the grooming

she gives them and the way she uses them to emphasize what she is saying. In fact, when Josef Karsch, world famous Canadian cameraman, who's photographed the King and Queen of England and General Ike Eisenhower among other world famous, arrived in Hollywood, he wanted, above all, to photograph Bette and her hands.

You can make your hands important to your charm, too.

Don't protest deprecatingly. Don't murmur that your hands are scarred by domestic battles, that you must wash clothes and dishes, polish furniture and oil floors.

Martha Vickers helps her mother, Mrs. Frances MacVicar, with all of their household tasks but her hands are as beautiful as they were when she posed them for advertisements. Because she takes care of them, gives them as much thought and time as she gives her face or her hair. Martha says, "It's a good trick to massage your hands when you apply lotion, to massage them with good strong motions—from the wrist up into the fingers. This, in time, tends to make hands longer."

Dorothy Lamour's hands are none the worse for the heavy work she did when her husband was in service and she kept house over in (Continued on page 81)



**Gene Tierney—beauty
accented with a brush**

**Finger-tip-offs that show the way
to that special, romantic touch**



**Rita Hayworth—supple fingers
for those subtle gestures**



**Diana Lynn — for
that subdued note
—pale pink polish**

Even Stevens



Mark and his Annelle, a Mississippi belle



Nell's up in the air over Mark of "I Wonder Who's Kissing Her Now"

I AM very serious," said Mark Stevens, examining a firecracker, "about acting. Anyway, I always know my lines. If there is one thing I can't stand—"

He struck a match, lit the firecracker and rolled a mischievous eye around the big room. The Twentieth Century-Fox commissary at lunch time is jam-packed with glitter like a Tiffany window, bristling with executive talk, sleek with smick-smack girls in nothing much and scented with rich food and expensive perfume.

"—if there's one thing I can't stand it's people who won't take the trouble to learn their lines.

"At a wonderful studio like this they do everything else for an actor. Why, the other day, Georgie Jessel came over to me and here is what he said, 'Look, kid, are you comfortable? Do you like your part? Do you want any changes made?'"



Baby Mark is their good-luck piece—made his debut as “perfect” child

Life was as uneven as a roller-coaster for Mark Stevens until luck stepped in and applied the “breaks”

BY CAMERON SHIPP

Doghouse ditty: “Coax me a little bit,” barks Mark as Nell obliges

The fuse sputtered slowly. Steve twirled it between his fingers, looking about the room.

“—and I said, ‘Look, George, how in the world could I improve on your show? You put those lines in there and they’ll be right for me and I’ll read ‘em.’

“Then consider the help you get from a director. And the make-up people, the cameramen. Now—”

The wick had virtually disappeared. Steve regarded his fire-cracker solemnly for a moment, then skidded it across the floor. It came to rest two tables away, precisely under the rear of a blonde girl who was eating soup.

“Now, I like the idea of being a movie star,” said Steve. He flipped a quick hand in greeting to June Haver, his co-star in the Jessel picture, “I Wonder Who’s Kissing Her Now.” June left her table and scampered over, (Continued on page 83)



Claudette Colbert
in the new
series



Claudette Colbert, star of
"The Secret Heart"

YOUR PROBLEMS ANSWERED
BY CLAUDETTE COLBERT

What Should I Do?

Dear Miss Colbert:

Three months ago I started working as secretary in a business firm. The man who trained me is a twenty-three-year-old veteran who is very popular in the company, physically attractive and mentally keen.

He has always treated me with the greatest respect, but during the past few weeks he has occasionally called me honey, sweetheart, dear or some endearing term. On one occasion, he approved of some work I had done and said that he would certainly marry me if he didn't have such a nice wife already.

I am nineteen so I feel that I am mature enough to know what love is. I am in love with this man. I know that he has no intention of divorcing his wife, because I don't think he knows that I love him.

I don't want to give up my job, because it is a good one. Yet I'm miserable—seeing him every day and not knowing what to do.

Anne Spring S.

Please don't be hurt by what I am going to say.

The pleasant veteran who is so popular in the company simply has a knack of cajolery. When he calls you pet names, he does it partly to tease you—because I suspect that you are somewhat naïve and serious minded—and partly because he is good natured. When he told you that he would marry you if he were free, he was simply paying you an elaborate compliment because he was pleased with your work.

I don't think it will be necessary for you to leave your job. Under no circumstance should you allow this man to think that your interest in him is other than friendly; if he knew otherwise I'm afraid that it might amuse him considerably.

What you have is a good, healthy school-girl crush on the veteran. I predict that, in six or eight months, you will

smile to yourself when you remember how breathless you were over him.

Claudette Colbert

Dear Miss Colbert:

My problem deals with a girl. I am deeply in love with her, and vice versa.

She thinks that we should be married as soon as I get out of the Navy, but I disagree. I am not now in a position, and won't be for some time, to give her what she deserves. It is true, as she has pointed out, that I have a good job waiting for me as soon as I'm out of uniform. This would support us nicely, but I want to pass this up and go back to school under the G.I. bill. I can get my degree, finishing the work I started before war interrupted my schooling.

I can't make her see my point. She says either we get married now, or we are through.

What do you say? Should I finish my education, or should I get married?

Hank McD. S 2/c

It seems to me that a girl who makes an arbitrary statement to the effect that a man must do as she says—without regard to his viewpoint—or she will quit, should be allowed to go her own way without hindrance. If marriage is started with one of the partners giving unequivocal orders, unhappiness is certain to ensue.

Personally, my sympathies are with you. Each passing year demands greater education of those who are to advance with our jet-propelled age. If this girl were right for you, I think it might occur to her that you could be married; you could go to school and she could get work. Together, you could work out a future.

I should like to appeal to married readers of this column, young people who are going to (Continued on page 122)

Photoplay Fashions In Color Start on Page 91

New! Blush-cleanse your face — for that *Engaged-lovely* look

See it give *your* skin:
—an instant clean, refreshed look
—an instant softer, silkier feel
—a lovely blush of color

You'll see results tonight—
with the new blush-cleansing
with Pond's Cold Cream.
You blush-cleanse—Rouse face
with warm water. Dip deep into
Pond's Cold Cream. Swirl it on
your receptively moist, warm

skin in little creamy "engage-
ment ring" circles up over your
face and throat. Tissue off.
You blush-rinse—Swirl about
25 more creamy Pond's circlets
over your face. Tissue well. Tingle
with cold water. Blot dry.

Extra clean, soft, glowing—
your face will feel! Pond's *demul-
cent* action softens, loosens dirt
and make-up—helps *free* your
skin! *Every night*, this full blush-
cleansing. *Every morning*, a once-
over blush-cleansing with Pond's.

KATHARINE'S RING—
set with precious
family stones—a diamond
flashing between two
white pearls



She's Engaged!
She's Lovely!
She uses Pond's!

CHARMING KATHARINE KURR, daughter of Mr. and Mrs. Frederick L. Kurr of Rye, N. Y., is engaged to Lawrence Esterbrook Wattles of Wynnewood, Pa. They plan to be married at beautiful Belgrade Lakes, Maine, where both families have summer homes.

Katharine is startlingly like her charming mother—the same dark blue eyes and complexion so rose-petal fresh you must see it to believe it. She is delighted by this new blush-cleanse way to use Pond's Cold Cream. "It gives my face such a clean-soft, waked-up feeling," she says.

Have the Pond's blush-cleansed look! Get your Pond's Cold Cream today—a convenient big 6-oz. jar is especially nice to use!



KATHARINE ANNE KURR—her rose-petal complexion is blush-cleansed with Pond's



Diamonds and Pond's! Classic round diamonds, like Katharine Kurr's; luxurious emerald-cut diamonds; and a graceful pointed marquise.

*Among the beautiful women of Society
who use Pond's*

| | |
|--------------------------------|---------------------------|
| VISCOUNTESS MOUNTBATTEN | MRS. VICTOR DU PONT, III |
| THE LADY MARGARET DOUGLAS-HOME | |
| MRS. JOHN R. DREXEL | MRS. ROBERT BACON WHITNEY |
| THE COUNTESS DE PETITEVILLE | |
| MRS. JOHN J. ASTOR | THE LADY DAPHNE STRAIGHT |

My Handicap—Carson

(Continued from page 57) another one," I said casually, as though we'd been catching bigger ones all day.

Jack's eyes popped. "You've been catching quite a few," he said.

"Oh, we've been doing all right," I shrugged.

Jack wouldn't leave that spot all day. Not even to come in to lunch. But he didn't catch any. "Jeepers, Stan . . . do you sing to 'em?" he said.

We went fishing partly to let down and recover from the shock of the reception we had been given in Milwaukee when we went there for the premiere of "Two Guys from Milwaukee." We thought we'd take a few fast bows at the Warners' theater and a few fast beers with some of the boys around town we'd known. But we'd reckoned without Milwaukee. What a place. They really stick by the home team, whether you've got it coming or not.

Streets were roped off, sirens were going, fire engines whistling, confetti falling and bands playing "On Wisconsin," as we rode on the back of a 1910 White automobile in the mile-long parade.

The city was all ours, but we were too stunned to take it and we didn't feel like making much conversation, for our throats were too full. "This is ridiculous," I said.

"Don't you wish we'd discovered penicillin or something . . . Anything?" said Jack. I don't know what he was thinking about as we chugged along. But I can guess. That not so many years ago we were downing a beer and steak down at Fritz-Gust's joint down the street and wondering what, if anything, the future had in mind for us. I was thinking, too, and with small satisfaction, that I probably owed part of mine to Jack who was taking bows there beside me.

JACK was selling insurance when I first met him. Rather, he was the son of an insurance man. I think Jack sold a couple of policies to some distant cousins since removed. We only knew each other casually and he didn't try to sell me.

I was working at radio station WTMJ, reading poetry, going over the news in "The Green Sheet," the Milwaukee Journal, sweeping out, playing records and announcing my own vocal program as "Tomorrow's star . . . the Prince of Song."

Carson was afraid of radio then. He couldn't see any future in it. He thought we were taking people's money for doing nothing. And I had just as little faith in vaudeville when Dave Willock, who worked on the station with me, took Carson out on the road to break in an act. But when they came back to town making around \$400 a week at the Palace Theater and walked down the same red carpets Sarah Bernhardt had trod, I was jealous as all get out. I quit my \$35 position and started into show business too.

We met up again three years later in Chicago, where I was doing okay at the Palmer House and Jack was playing for peanuts in a third-rate vaudeville house. I'll never forget it. I ran into him on Randolph Street one cold wintry day and he was wearing a too-thin overcoat and the customary Jack Carson courage.

"Stan! What are you doing here!" he greeted. I told him modestly that I was breaking records at the Palmer House.

"Well don't worry about it. You'll do better. Just keep at it," he said.

He's always been very ambitious. Always trying to exceed his own expectations—and that's no easy job. He tries a little of everything. In fact he changed his mind about radio. Has a show of his own now. In fact, he and Crosby both hit the West Coast at the (Continued on page 72)

April Showers

PERFUME

The fragrance of youth!

Discover the lovely secret of April Showers . . . a dash of recklessness, a murmur of mystery, a breath of romance. Enchanting fragrance for enchanted hours!

Eau de Toilette, \$2.00
Dusting Powder, \$1.00
Perfume, \$7.50, \$4.50, \$1.25
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Frolic

PERFUME

*It's fun... it's young...
it's meant for you!*

There's fresh bright
magic in this gay perfume!
Frolic whispers to you of high-
hearted moments—joy that
lingers in your heart, and his!



Eau de Toilette, \$2.00. Dusting
Powder, \$1.00. Talcum Powder,
50¢. Perfume, \$7.50, \$4.50; debu-
tante size, \$1.25 —plus tax

*Never a Love so True.....
Never a Ring so Cherished*



For this, love's shining hour,
when the heart seeks something very
special to bestow . . . choose the im-
perishable beauty of a genuine registered

Keepsake Diamond Ring. Individually selected by master craftsmen,

each Keepsake diamond flames with pure and lovely light. Keepsake

ring settings are exquisitely crafted to suit the most fastidious taste. Look

for the name "Keepsake" in the ring, and ask for the Keepsake Certificate of

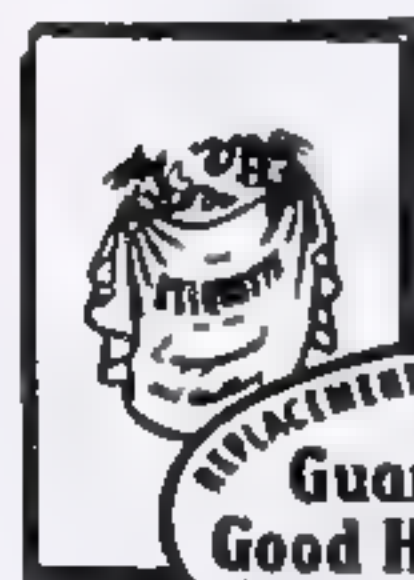
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| Engagement Ring | 600.00 | in platinum \$300 to 3450 | |
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| Illustrated in platinum. | | Engagement Ring | 175.00 |
| Available in gold \$675 | | | |

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|-----------------|--------|
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| Engagement Ring | 250.00 |

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Rings enlarged to show details
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Brightest red highlighted by the bright-
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Magnificent Titian Red for sheer ele-
gance!
5. **MEDIUM (True Red)**
Clear vivid red, absolutely unblended!

*Dorothy
Reed*
Cosmetic Stylists

25¢
Plus Tax



(Continued from page 70) same time on Wednesday nights. And Jack can't understand why I listen to Bing. I don't see anything strange about it. After all, it's only natural that one good singer likes to listen to another one. Besides, my young son, Stanley, always listens to Jack's and relays it on to me. He's Jack's greatest fan and refuses to go to bed before his broadcast comes on. "I can't go to sleep yet, Daddy," he protests. "I've got to listen to Jack."

JACK's always been on the serious side. In fact, Jack's one of the very few guys I know who hasn't changed since coming to Hollywood. Same jokes. Same loud neckties. Even the same capacity for chocolate ice cream. He loves chocolate ice cream almost as much as he loves an audience, which is a lot of ice cream. I should know. I make it for him, winding one of those old-fashioned hand freezers you crank until your arm feels like it's falling off.

I'll never forget once when Jack was very ill, when I cranked up a batch of it and took it over to him. His fever was around 105 and the nurse looked askance at the ice cream when I walked in with it. "You can't give him that," she said.

Upon which Jack rallied quickly. "I want that ice cream. My friend made it," he insisted. He ate the whole six quarts during the next two days. That touches me whenever I think about it. Even though he was out of his head at the time.

When we go out on hunting trips he leaves me out in the middle of the woods some place while he hunts up the nearest town with a golf course. "I've always been squeamish about killing things ever since I was a kid. I just can't hunt. I'm a coward," he says.

I have a new hunting wagon that's a beaut. Along, low, beige streamlined Chrysler station wagon that I'm still trying to sell myself was a very conservative, practical buy. I gave Humphrey Bogart and Lauren Bacall the de luxe tour in it the other day, pointing out all the latest improvements. Bogie wanted to know what the rack on top of the car is for.

"Don't you know—that's where he hauls Carson," said Lauren.

I'm not sure just who hauls whom. But it looks like we'll be toting each other in our next one, "Two Guys from Texas." With Jack back home on the stage, anything can happen. The eyes of Texas haven't seen anything yet. Just give him his boots and saddle and a place to light in the tumbleweeds.

But I'll be riding right along beside him. And speaking as one guy of another, I don't know anybody I'd rather ride along with, on screen or off, than Jack. He's a mighty charming guy.

THE END



Romance on the menu: Chili Williams and Jack Carson at Slapsie Maxie's

At Your Favorite Five-and-Ten and Variety Store



**WHICH TWIN HAS
THE *Toni*?**

Lovely Consuelo O'Connor of New York, the Toni twin, says, "My twin sister, Gloria, had a beauty shop permanent—I had a Toni Home Permanent. And none of our friends could tell which had which—can you?" (See answer below.)

**You, too, will want your next wave
to be a TONI Home Permanent**

You'll thank the lucky day you give yourself a Toni Home Permanent. For you'll discover an amazingly easy and inexpensive way to keep your hair always at its loveliest. Beautifully groomed with deep, luxurious waves... silky soft and natural looking. Because Toni Creme Lotion waves your hair permanently, but *gently*... leaves it frizz-free and easy to manage.

Toni works like a charm on any hair that will take a permanent—even gray, dyed, bleached or baby-fine hair. That's why every hour of the day another 1,000 women use Toni.

No trick at all to giving yourself a Toni... just three simple steps.

1. *Roll your hair up on curlers, and dab on Toni Creme Lotion.*
2. *Tie a turban round your head and relax for 2 to 3 hours. (No sitting under a hot dryer.)*
3. *Saturate each curl with Toni Neutralizer and rinse.*

Your Toni Cold Wave is finished... it's beautiful... and will last as long as a \$15 permanent.

Now, while you are thinking about

it, get a Toni Home Permanent Kit. On sale at all leading drug, notion and cosmetic counters.

Consuelo, the twin at the left above, is the one who has the Toni Home Permanent. Could you tell?

Listen to "Give and Take" CBS Network Every Saturday at 2 P.M., E.S.T.

\$1.25
plus tax



Easy as rolling your hair up in curlers—but the wave stays in

***Toni* HOME PERMANENT**
THE CREME COLD WAVE

(Continued from page 41) all their friends react the same way. It goes like this:

The name-dropper says, "I lunched with Clark yesterday—that's Clark Gable, you know," and all the assembled Peck friends say quietly, but in perfect unison, "Bong!" Then the name-dropper looks confused. But he doesn't get the point. So he clears his throat and starts again: "The other day in Washington, whom should I see but Harry—that's Harry Truman, you know."

Quietly, in chorus, everyone remarks again, "Bong!"

Well, it usually takes about five "Bongs!" By then the name-dropper gives up his favorite pastime. And you know what happens? He changes into a nice guy who's not straining to impress anyone!

Visiting Greg is not like visiting at all; it's like being one of the family. I decided to take them up on many bids, after my seventeenth flop play on Broadway. Planned to stay a week. And stayed four months!

But I didn't feel as guilty as I normally would for such a long haul. I felt particularly useful because Greta was expecting her second child. So I tried to keep her from exerting herself. I washed mirrors and cars and ran errands. I got rid of all their teeming gophers by trapping them. I made salad every night—fact is, I went wild in their kitchen because Greta has every herb ever invented there. Also every cookbook, including those two intellectual ones called "The Gentleman's Companion." And I thought up a device for using their movie projection machine that completely eliminated noise—by setting it up outside the living-room window, so that it beamed right through the window onto the opposite wall.

GREG and Greta run movies every evening the way the rest of us read the newspapers, you see. Some wag among his friends began calling the Peck living room "Loew's Peck," and that's just about right.

But don't let me give the impression that I did things for Greg that weren't reciprocated. Quite the contrary. For any little thing like car-washing that I did, Greg did something monumental for me. He did the greatest thing one actor can do for another, for that matter; thanks to knowing him I got my first roles in the movies.

I went down to watch him act on the set. He was doing retakes on "Duel in the Sun" and "The Yearling" and he was acting in "The Macomber Affair." Anyhow Greg introduced me to the director. I thought that was that. But the next day Greg came rushing home and began shouting as he opened the front door. "Ken!" he yelled. "Can you ride a horse?"

The point was that I had been offered a part in a Hopalong Cassidy picture as a result of that visit to the set.

Also, thanks to Greg, I got a part in "This Time For Keeps." My visit with the Pecks was a thrill. Not to mention the laughs.

For instance, one morning when Greg and I were off at studios a big gravel truck backed up into the driveway and unloaded a mountain of gravel. Then it went away again. This was, of course, a huge mistake—the load was intended for a nearby house that was being landscaped.

Anyway, Greta came home from the hairdresser's to discover it completely blocking the front of the house—and, being a thrifty Scandinavian, she was delighted, "A free load of gravel!" she said to the cook. At that (Continued on page 76)

Turn to Page 91 for
Photoplay Fashions in Color

"next time"
you can have
NEW COMFORT!

Let me send it to you today!

Why should YOU go on month after month enduring the old-fashioned bother of belt-and-pad protection? Invisible in use, Meds internal protection frees you forever from chafing, odor, bulges—all the old discomforts.

- Meds have the famous "Safety-Well" for your extra protection.
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Send today for your new comfort. Mail the coupon and I'll send *your* trial package of Slender Meds at once!

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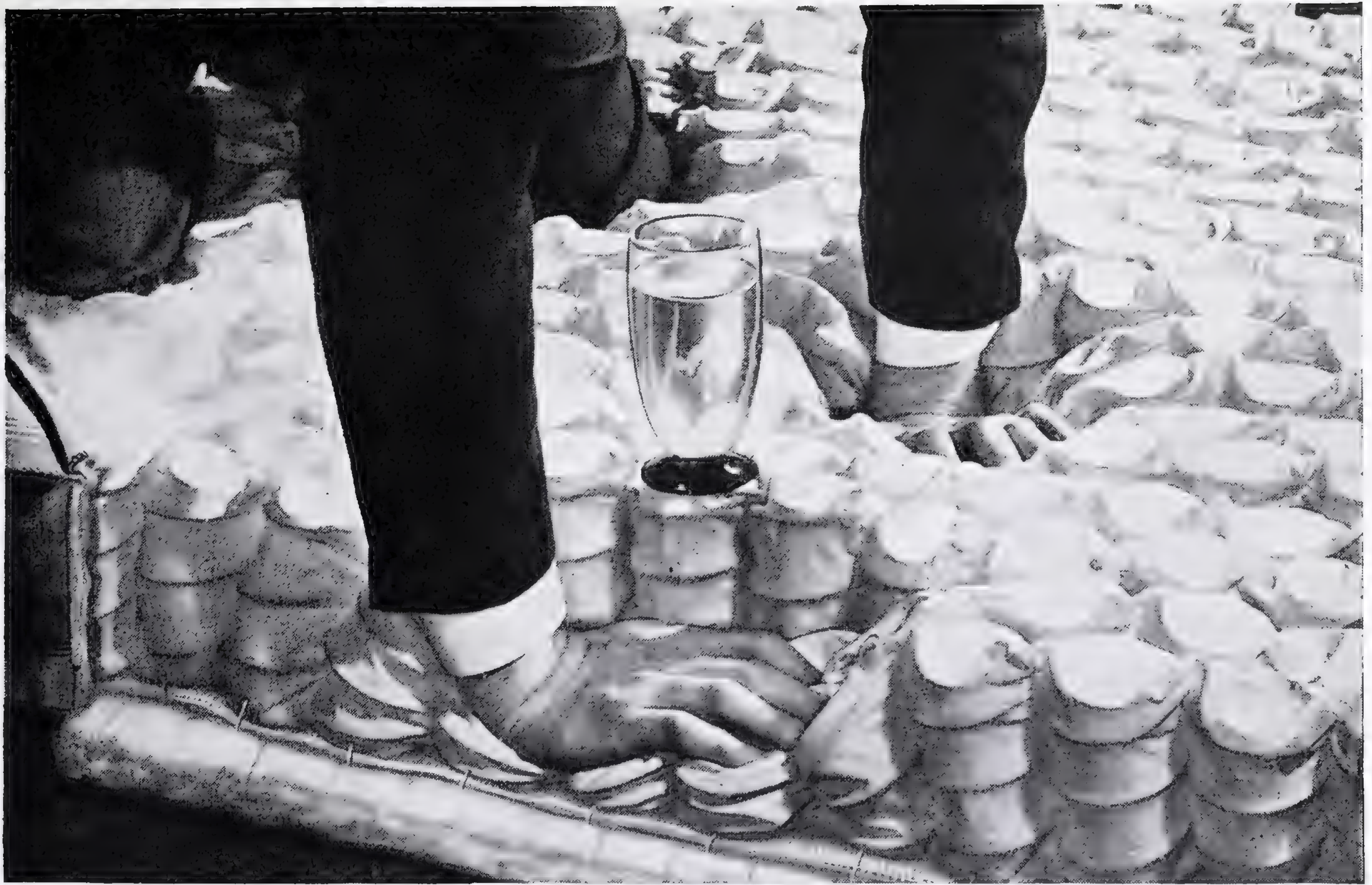
Dear Martha Steele: I want to try the new Slender Meds. Please send me, in plain wrapper, the introductory package of 3 for which I enclose 10¢ in coin to cover mailing cost.

Name.....

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City..... State.....

P-4

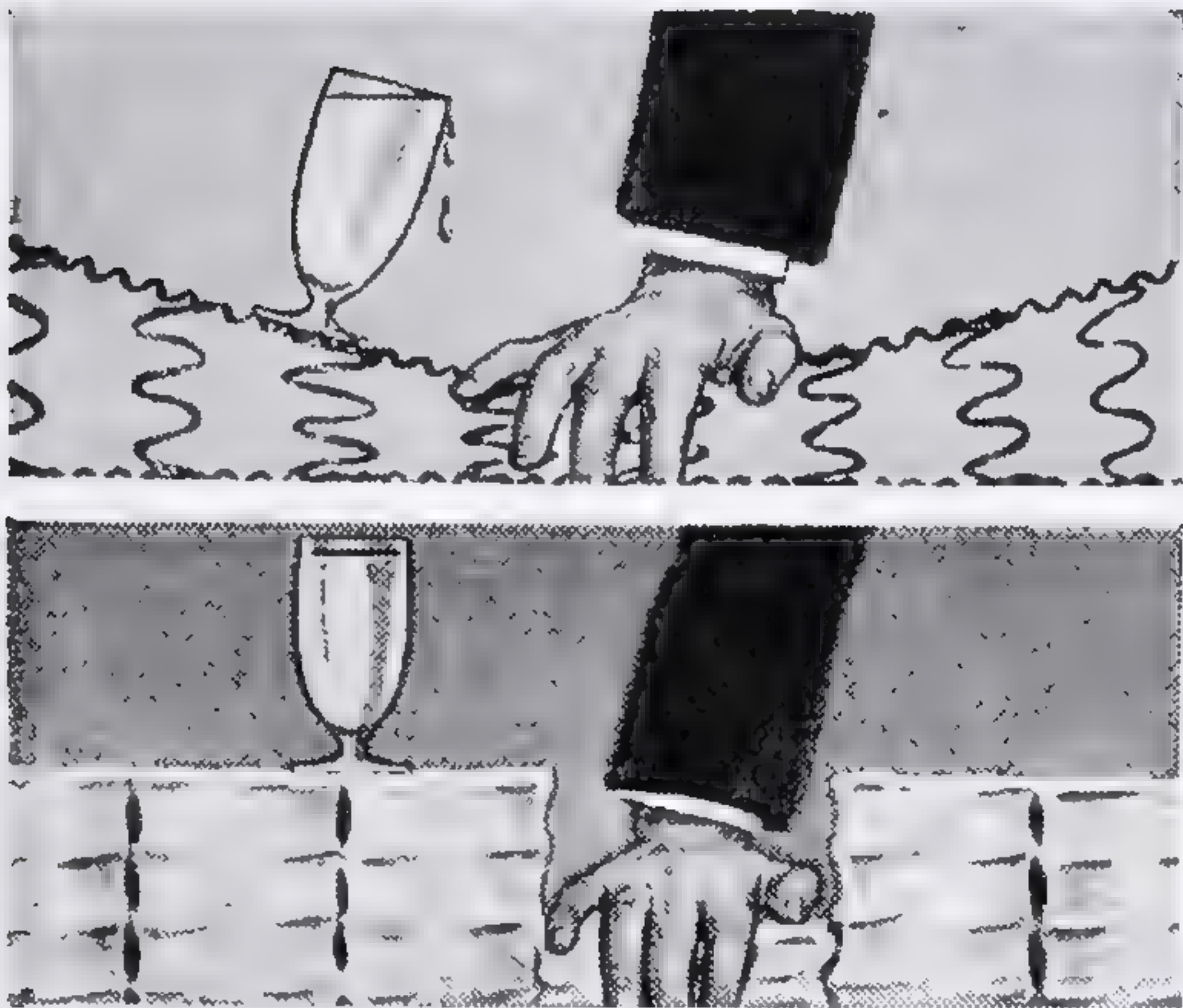


Graphic proof of Beautyrest's *independent* coil-spring action! Shows how the coils act *separately*!

How a glass of water can help you buy a better mattress

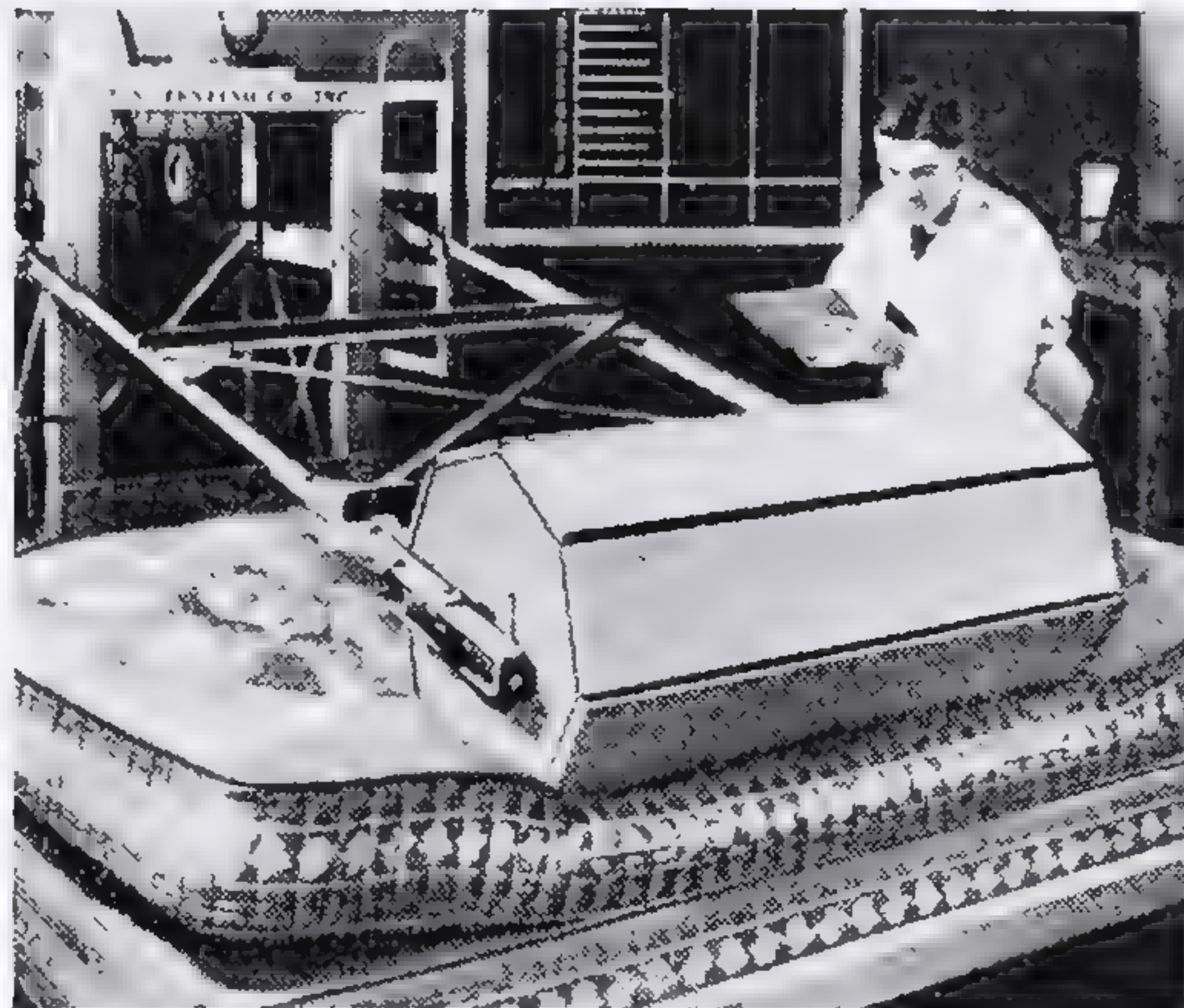
1. On the outside, most mattresses look pretty much alike. It's what's *inside* them—the *coil springs*—that makes the *big difference*.

There's a simple way to prove this—the "water glass test." It reveals clearly how no other mattress but Beautyrest can offer you Beautyrest comfort. Read and see why:



2. Compare! Above, see how the water glass spills when the average inner-spring coils are pressed down. Why? These coils are *all joined together*! When *one* goes down, *others* follow—the mattress *sags*!

But, below, see how steadily the glass of water stands on a Beautyrest coil. Each of your Beautyrest's 837 coils are *individually pocketed*, act separately, thus give *every inch* of your body firm, buoyant support!



3. No-sag edge! Other mattresses may promise firm edges for a while. But Beautyrest's patented border keeps edges neat and firm for the life of the mattress.

Beautyrest is guaranteed for at least TEN years, too. Special "torture tests" made by United States Testing Company, Inc., prove it lasts *far longer* than any other inner-spring mattress tested.



4. 1¢ a night! Based on its TEN-year guarantee, a big luxurious Beautyrest costs *little more than 1¢ a night*. What a bargain, especially today! No wonder the demand for Beautyrests often exceeds your dealer's supply!

Deliveries are increasing daily, so order your luxurious, new Beautyrest now. You should get yours soon!

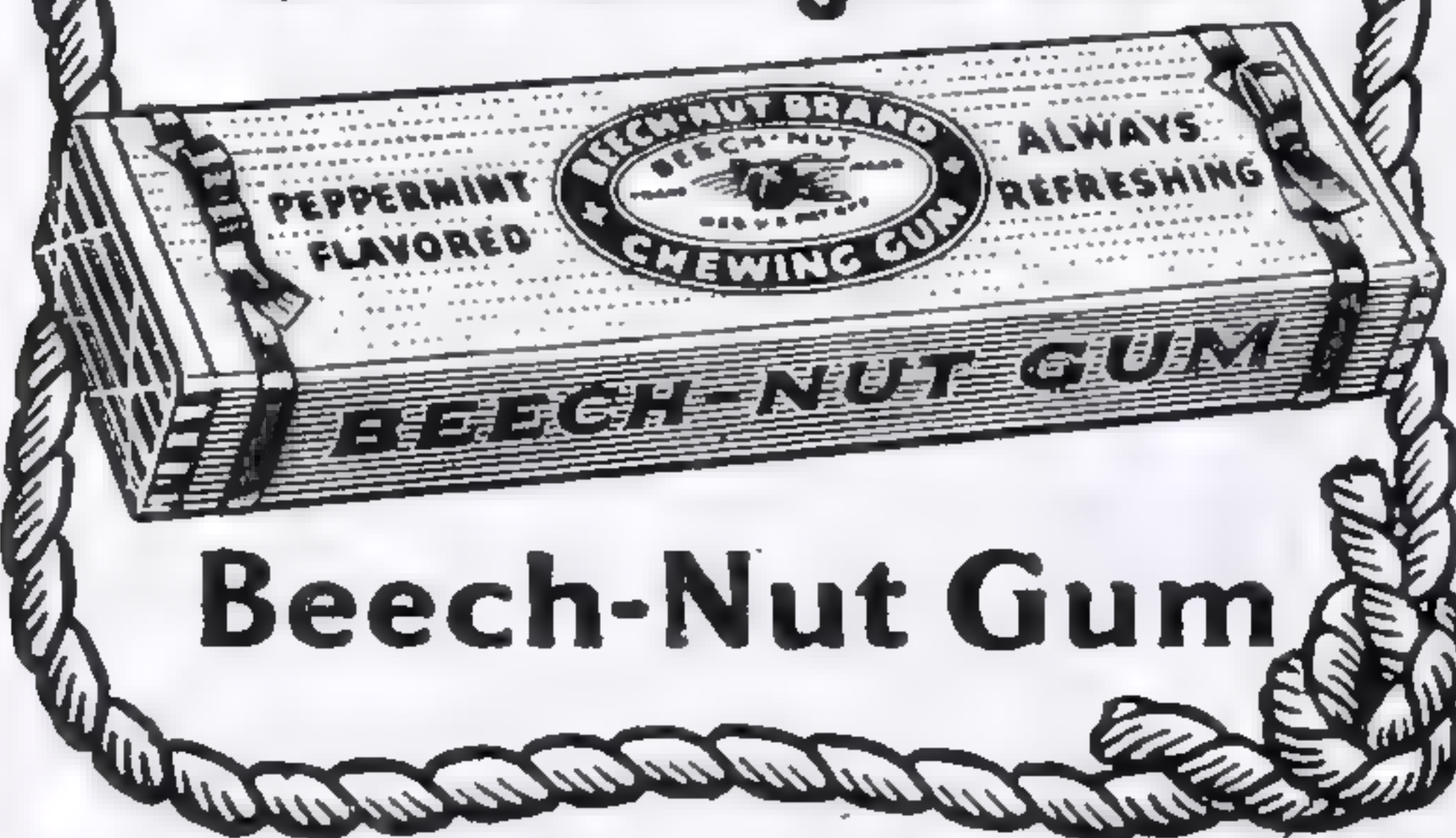
Beautyrest* by SIMMONS

MAKERS OF THE WORLD'S ONLY ELECTRONIC BLANKET
AND OTHER FINE-QUALITY BEDDING



SERVICE MEN in both the Army and Navy all over the world find Beech-Nut Gum a favorite

Everywhere it goes—the reputation of Beech-Nut for fine flavor goes with it



Beech-Nut Gum

(Continued from page 74) moment, a representative of the gravel company showed up.

"It was a mistake, but since we left it here we'd be delighted to let you keep it gratis," he said with all the generosity of Santa Claus.

Greta was even more delighted. Joyfully she signed for free ownership of the gravel. Then she waited for Greg to come home and rejoice over the gift from Heaven. Of course, both Greg and I, being males, instantly realized what had happened. Greg said it at once:

"It would cost twice as much as the price of the gravel to haul it away," he announced. "Which is why they cleverly gave it to us . . . and what, Greta, are we going to do with it?"

That had never occurred to her. "We must have some use for it!" she said. But there wasn't any. So Greg and I spent three weeks shoveling it out of the driveway and down the mountainside next to the house. But hard going as it was, we couldn't help laughing. It was such a screwy situation! One of many that have happened to us since we met back in 1936 on the campus of the University of California. I was a law-student and he a medical student—but we met while savagely criticising each other in one-act plays put on by the students. Then we re-met in New York City, in the lobby of the Neighborhood Playhouse. We were both strangers in Manhattan, both hungry and both determined to act; and we went through a lot together.

For several months I was the wealthier of the two—once every two weeks my dad sent me \$15! (I had arranged for him to do this from a several-hundred-dollar amount I had earned by bartending in San Francisco before coming East.) Anyway, with my first \$15 windfall, Greg and I decided to do something clever; we could go to the famous restaurant Sardi's. There we would see famous people in the theater—and also be seen by them. Who knew what might not happen?

The only catch was that, in our eagerness, we went at three in the afternoon—when the place was empty! So we sat there until midnight, toying with food and drink. By midnight everyone had seen us, we had seen everybody—and we had nothing to show for it but the complete expenditure of my \$15!

Greg always hated to borrow money as much as anyone does. But necessity made him adept at it . . . though I never remember him borrowing more than \$5 at a time. But I've often seen him preparing for a touch. He'd clench his teeth, tighten his fists and then blurt in an ecstasy of embarrassment and shyness, "Give me a loan of

five dollars!" He was almost rude about it, it upset him so much. But people always gave it to him after one look at his strained face—and he always paid it back the minute he could.

Let me add here that we weren't always starving; we were also acting. We went together to the Barter Theater in Virginia. We went to the Suffern Theater the summer of 1941; it was our first acting for real pay. We were in "The Male Animal" together—I was a football player, Greg leader of the school band. And finally, just before Greg went to Hollywood, we realized our many-years ambition: We were together in a Broadway play, "Sons and Soldiers." Opening night we had a big celebration party at Sardi's.

IT was somewhere in those lean years that Greg got a present from a friend—a gray suit the friend no longer needed. I'll never forget his pleasure as he unwrapped it.

"Gee, Ken—this'll be my prop suit to see casting directors in! Make a fine impression!" he said. Then he tried it on. The sleeves came up to his elbows!

Silently he took it off and handed it to me. I got into it and it fit perfectly. There was only one drawback: It had a large hole in the seat! So all that summer skinny Greg went around in his worn clothes and I went with him—sweating under a smotheringly hot overcoat in order to conceal the seat of my pants!

Maybe he was thinking of that clothes shortage this Christmas when he sent me a swell lounging robe which I most certainly needed. He also sent my best girl, Sally Gracie, a bottle of perfume . . . which is, you must admit, thinking of everything!

But more than anyone else he thinks of Greta. When her second baby was born, he had two big gifts waiting for her when she returned from the hospital; a new car and a string of pearls.

Yes, visiting the Pecks is an experience in pure American family life. In all my four months' stay, we never went near a night club; our social life was spent entirely in the Pecks' home or in their friends' homes. And I noticed that in spite of Greg's busy acting life and his interest in his movies and records, he has time to read every best seller . . . his two favorites among late ones being "Look Away, Look Away," and "The Foxes of Harrow."

Most of all I noticed how much I wanted to come back again. With that in mind, I tacked up signs all over my room when I was leaving: "Ken Tobey Slept Here," and "He'll Be Back!" I sure hope I am. Because you don't find friends like Gregory Peck every day. And I'll always want to see a lot of him.

THE END

**FOR A HALF-HOUR OF ACTION-PACKED DRAMA
TUNE IN**

"True Detective Mysteries"

Every Sunday Afternoon

Join the millions of radio listeners who have become avid fans of "True Detective Mysteries" . . . the most exciting half-hour on your radio. Tune in "True Detective Mysteries" this Sunday and every Sunday afternoon.

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Read what you get in 2 Glasses of
OVALTINE

more **VITAMIN A** than 2 servings of Peas
 more **VITAMIN B₁** than 3 servings of Oatmeal
 more **VITAMIN C** than 4 ounces of Tomato Juice
 more **VITAMIN D** than 10 ounces of Butter
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 more **CALCIUM** and **PHOSPHORUS** than 2½ servings of American Cheese
 more **IRON** than 3 servings of Spinach more **PROTEIN** than 3 Eggs
 more **FOOD-ENERGY** than 2 servings of Ice Cream
 more **NIACIN** than 6 slices of Enriched Bread

It's the Newer Way for Better Results
Get ALL your Vitamins in Food

As you know, authorities agree that most people should get extra vitamins as a safeguard to good health. And authorities also agree, beyond question, that the best way to get vitamins would be in your everyday food. But that's hard to do—

Because everyday foods vary considerably from day to day in vitamin and mineral values. And, besides, they lose a lot of their vitamins in shipping, storing and cooking.

That's why so many people are supplementing their meals with Ovaltine. *Ovaltine is standardized.* Its content is scientifically controlled. It never varies. Each spoonful supplies the same generous amounts of vitamins and minerals.

You know exactly what you're getting. It's a supplementary food that makes up deficiencies in ordinary foods.

So you don't have to worry about variations or losses. You *know* that a serving of Ovaltine in a glass of average milk *always* gives you the same substantial quantities of Vitamins A, B₁, C, D, G and Niacin—and Calcium, Phosphorus and Iron. And you can be *sure* that 2 glasses of Ovaltine daily and just normal meals will give you *all* the vitamins and minerals any normal person can use. And when you drink Ovaltine you get these vitamins and minerals the preferred way—in food.

You'll find, too, that Ovaltine has a very agreeable taste—a taste that grows

on you. So for better results, why don't you start drinking Ovaltine at meals, just as you would tea or coffee? Or, if you prefer, between meals or at bedtime. Then, if you're a normal person, you'll know, as far as *you* are concerned, you've solved the vitamin problem.

FAR MORE THAN VITAMINS . . . Ovaltine also contains virtually every other precious food element needed for buoyant health and vitality, including the elements that vitamins must have to function properly. That's why Ovaltine is so widely recognized as the ideal supplementary food-drink.



CONSTANCE LUFT HUHN
Head of the House of Tangee
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Majesty Lipstick and Petal-
Finish Cake Make-Up.



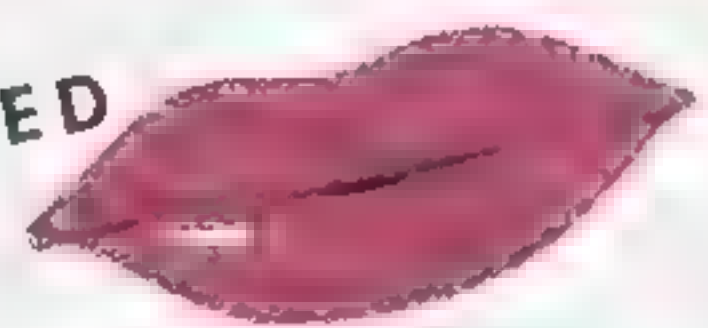
"Red Majesty" suits my King's taste!"
— says MRS. DICK HAYMES

Thrillingly attractive wife of the popular young singing star.

"WHETHER the problem is 'Get your man'...
or 'Keep your man,' " explains pert,
charming Joanne Haymes... "Red Majesty
is the best friend a girl's lips can have."
This new shade makes your mouth look
exciting... inviting... irresistible to men!
Make your next lipstick
Tangee Red Majesty.

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To match your Tangee Lipstick—
Tangee Rouge Vanity or Creme
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shades. Also recommended is the
new Tangee Petal-Finish Cake
Make-Up... ideal in every way.

Red Majesty
NEW HIT SHADE BY
Tangee

Hollywood Is on a Binge! . . .

(Continued from page 35) waiting at home every night so they can sleep well after the hours of tension an acting day holds.

There are sleeping pills, of course. Some Hollywood stars and directors take them. But they do no one any good. As Betty Hutton, probably the greatest generator of nervous energy in town, discovered when she abandoned these pills during her pregnancy. To her surprise she felt greatly improved, especially upon awakening in the morning. She had none of the sluggishness which is the evil of such pills. Now Betty and her husband, Ted Briskin, happier and more relaxed than anyone has ever known them to be, retire between eight-thirty and nine and are up before seven.

Joan Crawford stresses the importance—for her—of early hours. "How anyone can leave the studio at seven o'clock and dress and go on to a party—get home after midnight and be up at five or six the next morning ready for eleven hours' work, I don't know," she says. "When I'm working I don't go out during the week. And leave Saturday night parties at ten."

John Payne concurs with Joan. "You have to use your head and your will to keep healthy," Johnny says. "I remember when one of my best friends invited me to a birthday party. I didn't feel like going. I was dog-tired and heavy eyed from overwork. But when the host insisted, I went, not wanting to hurt anybody's feelings or to appear difficult. I hadn't been there a half hour before someone grabbed my arm and said, 'John, you look sick! You should go home to bed!'"

"I thought I was being unselfish when I forced myself to go to that party—but I wasn't at all. I was being unfair to everyone there, and to myself."

Peggy Cummins has worked out her own routine for relaxing—sans pills or massage. When fatigue closes in, the first thing Peggy does upon entering her room is kick off her shoes. Then, lying flat on the floor, she works her feet in wiggly exercises. Also she walks around the house—as much as she can without seeming a character out of "Tobacco Road"—in her bare or stocking feet. This removes pressure from the spine and nerve centers and is conducive to relaxation.

Frances Gifford's health problem used to be colds. And even a girl as sheerly

beautiful as Frances cannot face a camera with a cold and equanimity. At last Frances and her doctor decided to search for the cause of those colds. A tiny remnant of a tonsil long since removed was discovered to be the criminal. It was treated by X-ray over two years ago and Frances has had exactly one cold since. It wasn't a full-grown cold, either. For as soon she felt sniffly she went for a penicillin inhalation and presto—the cold was gone. Most doctors do not give penicillin unless an infection is more serious. The doctors of the stars, however, waste no time in employing emergency measures when the patient can stand the treatment.

FRANCES also tries to drink eight glasses of water a day. This, physicians agree, is about the best health measure of all. For water is our rolling stock and promptly carries things to their proper destination.

Frances has two other simple routines—and if you could see her, so beautiful and alive, you'd heed them too.

"I try to conserve my energy," she told me. "Instead of dashing over to the commissary at noon and having a grand time visiting from table to table, I have lunch alone in my dressing room. And on the set instead of learning how a baby spot works or talking with prop men about period furniture I sit quietly in my little chair."

Also at four o'clock—the hour when our energy flags—Frances, with two hours of work still ahead of her, orders a malted milk. This is a sufficient pick-up to keep her from tapping nervous energy.

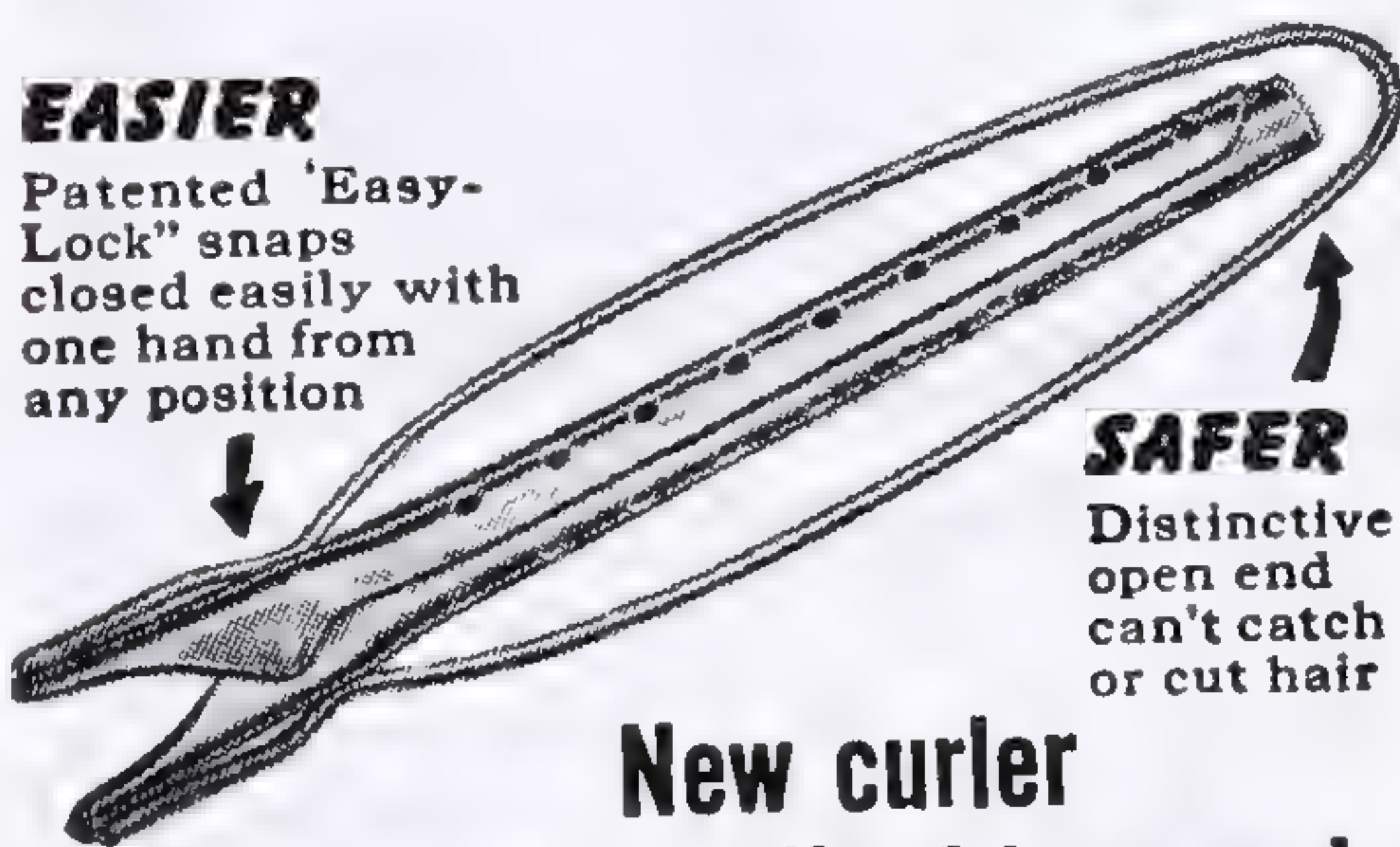
Overhead on a production costs thousands of dollars a day. Consequently in Hollywood you've got to be healthy and wise to become wealthy. The studios, if possible, are more constantly concerned over the stars' health than the stars themselves. At the beginning of a picture, for instance, before the shooting schedule is made up, a star is asked if there is any time during the weeks of production when she might prefer to remain at home or at least not to have any close-up scenes. Also every studio has a physician and a nurse on the lot at all times. The instant a player develops a backache, sinus, indigestion or any other complaint, the studio physician, in consultation with the player's personal physician, begins

Revolutionary New Curler Avoids Broken Hair Ends



EASIER

Patented 'Easy-Lock' snaps closed easily with one hand from any position



SAFER

Distinctive open end can't catch or cut hair

**New curler
guards against split, frizzy ends**

No matter how beautiful your permanent, no matter how natural your wave, broken hair ends can cause ugly, unmanageable frizz.

The revolutionary new GAYLA "Easy-Lock" curlers "baby" brittle hair-ends, treat them smoothly, gently—thanks to the unique "open-end" feature. No wonder your hair looks so lovely, so soft, so natural, so becoming!



Get a whole set
of these new, safer curlers today

Gayla

"EASY-LOCK"

CURLER

by the makers of the famous GAYLA
Hold-Bob bobby pins and hairpins

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DON DUNPHY and BILL CORUM

Every Friday night over ABC stations for broadcasts of
America's top boxing bouts in the

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READ "I'LL TAKE TONY ZALE" by Frank Graham
in the current issue of **SPORT** magazine



"CAVALCADE"

New! Exciting! Tremendously popular! A contemporary pattern of great beauty with a handsome basket weave motif. Superbly fashioned in famous, long-wearing King Edward Silverplate — popularly priced.

For someone like you!



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A triumph of silver artistry! Long beloved for its delicate beauty, perfect lines, subtle shading and highlighting! A wonderful, lifetime "buy" in economical King Edward Silverplate.

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Exquisite
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Each of the most frequently-used spoons and forks is extra plated at point of greatest wear.

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NATIONAL SILVER COMPANY

treatment. Dorothy Lamour, for instance, has an ear which acts up every now and then as a result of water that got in it during the filming of a South Seas picture and the studio physician knows just what to do.

The fact that Southern California weather permits most sports to be enjoyed all year 'round goes a long way toward keeping the stars relaxed.

On the golf links you'll find Joan Caulfield. Every day Joan isn't working she plays nine holes. "Golf," she says, "takes so much time and concentration especially when you're a beginner that it leaves you no time to think about yourself or to worry." . . . June Allyson likes golf, too. Three and four times a week, when her schedule permits, she plays with Jane Bryan (Mrs. Justin Dart) . . . Bing Crosby, of course, has always been a two handicap man on the links. Bob Hope, too. Often, these friends play in charity tournaments with as many as ten thousand watching. . . Zachary Scott, Joe Cotten, Pat O'Brien, Fred Astaire and Danny Kaye number among the other inveterate golfers.

Tennis is another favorite. Judy Garland and Vincente Minnelli play all the time. So do Joan Fontaine and her husband, Bill Dozier. Charles Boyer goes in for no other sport . . . And Paulette Goddard. But then Paulette is a great all-round exercise enthusiast. She does ballet exercises and swims, too. Whatever the order of her day, however, Paulette has a little siesta.

Veronica Lake and her husband, Andre de Toth, get away from nerves by trekking off to Bishop, California, for three weeks at a time. They pack in the fish trout streams, serene in the knowledge that no one can reach them on the telephone.

THERE are times, emergencies, when Hollywood people must have extra energy. I've heard of directors taking benzedrine when they have to keep their players' emotions at high pitch for the whole day and consequently have to maintain a high pitch themselves. Benzedrine was meted out to the stars who went on Bond Drives. They couldn't have survived without it. For often enough they would get into a city like Washington at ten o'clock at night and rehearse until early the next morning. Then after a few hours' sleep they would start out on a round, including their performances, which would continue until the following midnight. And there would be the same routine at the next stop. Benzedrine to keep going during the day and sleeping pills to counteract the effects of the benzedrine and let them sleep for the few hours they would be in bed—that was the routine. But that was a time when men and women all over the world were doing super-human jobs.

It was as a result of her routine during the war that Roz Russell cracked up, of course. Besides worrying about her three brothers and her husband who were in service, and having her baby during these years, Roz insisted upon doing more than the average number of camp and hospital appearances. At last the tension under which she lived resulted in a breakdown. For months she was able to do nothing but eat and sleep and lie in the sun. It was lying in the sun, she says, that did the trick. For, like so many people, she finds this utterly relaxing. Which explains why Palm Springs is the first thought of so many stars the moment they finish a picture.

But alcohol as a stimulant is generally frowned upon in Hollywood. The girls especially are fearful of its mark upon

their figures and faces. You see them at parties sipping politely of sherry or du-bonnet or champagne. Of course, there are exceptions, those who love bars more than anything in the world and never count it a party unless they drink more than they can handle. You find such fools in all communities. In the film colony, however, they're few and far between. However, I know one star who drinks from the time she arrives at her dressing room at six or seven o'clock in the morning until she leaves at night. She's European. And it's champagne she drinks. She keeps it chilled in a little icebox. I've never seen her even remotely out of hand, however. Perhaps it's because she was brought up on wine like so many Europeans.

Of course, we all know nothing is more important to health or a return to health than one's mental approach. Ann Blyth proved this when she was injured in a tragic toboggan accident a year ago and there was little hope she would walk again. But all the time she was in bed, in extreme discomfort and pain, she never let her morale lag. Every day she had her hair dressed. She kept light make-up on her face. She used colognes. She read a lot and aired her mind with the friends who came to see her. Whereupon she amazed her doctors. Within six months she had a brace on her back. Instantly she started to learn to walk again. And this year she skated in Rockefeller Center in New York.

Vera Ralston, famous skating star, corroborates the Ann Blyth theory.

"I think," Vera says, "if we would only realize the miracles our bodies are capable of performing in fighting infections and rebuilding themselves we would worry less about our health, even while we took greater care of it, and we also would be of infinitely better cheer when disability of any kind overtook us.

"I'm forever grateful for an experience I had when I fell while skating in Europe. Before I could get up a man skated over my fingers. The pain was excruciating then and during the weeks all my nails came out. But when my nails grew in again they were stronger than ever—just as scar tissue is stronger always. Our bodies behave so wonderfully—when we treat them properly, when we give them a chance!

"Happiness, of course, is more conducive to well-being than anything else in the world," she went on. "When we face our problems philosophically and constructively . . . when our thoughts go out to others . . . when we live simply and within our income—it is then we are healthiest!"

Bob Hutton will swear to this. For he's been happier and healthier than ever before since he's been married to Cleatus Caldwell and has spent much of his time outdoors in a relaxed frame of mind, putting, fixing doors and windows and putting up shelves.

Ditto Alan Ladd—since he and his Sue bought their farm in Hidden Valley. For Alan's days offer no time to brood or worry as he runs bulldozers, digs holes for pipes and does the chores of a farm crew generally any time he isn't up to his neck in work at the studio. And, at night, healthily tired, he's asleep the minute his head touches the pillow.

There's more to life in the film colony than meets the eye in the sensational headlines in the newspapers . . . which certainly do not create the idea that Hollywood harbors the hardest working health devotees you'll find anywhere. And that, I can assure you, they are!

THE END

Be Smart on a Budget - See Photoplay Fashions on Page 91

Your Hands Are Showing

(Continued from page 64) San Bernardino. Because she, too, had a special beauty routine.

"In fact," says Dottie, "all that domestic exercise made my nails stronger than they ever were before." Which is reasonable enough. Nails, you know, like teeth and skin, bespeak general health always.

The first thing to do to bring your hands to greater beauty is to consider the length and shape of your nails. Long pointed nails are dated. Let your nails grow out with the corners square or slightly rounded. Nails kept the width of the fingers grow stronger.

Don't bruise your nails with cuticle pushers. And don't clip your cuticle.

Never oil or wash your nails before you file them. This has a softening effect—makes them more likely to tear under the file and emery board.

Hold an emery board or file flat against the edge of the nail or tip it slightly toward the underneath area.

Be sure to take in the entire tip of your nail with every stroke. Don't use either file or emery like a buzz saw. And don't let them bite into the corners of your nail where it joins the cuticle.

POLISH will protect weak nails. Every now and then, however, go without polish for a week or so—to give your nails a "breather."

Whenever you remove your polish soak your hands in warm olive oil.

Buffing strengthens the nails by stimulating circulation. So buff your nails even though you immediately cover their shine with polish.

Never shake your polish bottle. Shaking produces bubbles.

Clean your polish brush regularly. Keep it free of dust, little particles of hardened polish and loose hairs.

To keep polish from chipping wipe a fine hairline off the edge of the nail.

Short nails will look longer if you'll cover them completely, even the moons.

Nails will look slimmer if you leave a hairline free from polish on each side.

If you keep your nails short because you do heavy housework, play the piano, type or use your hands in some similar way, take a leaf from Diana Lynn's book and use only a clear or subdued pink polish.

A small jar of oil on your night table will help you remember to oil your cuticle daily.

So your hands will be supple, exercise them. Wring them and pull on imaginary gloves, a la Rita Hayworth. Rita also snaps her fingers on a table, pulls every finger back as far as possible and shakes her hands until her fingertips tingle.

See that your gloves fit properly, are not too tight and are free at all times from ugly folds.

Betty Grable, who learned to use her hands gracefully years ago when she was a dancer, says men like to see a woman's hands in graceful repose. She warns against toying with table silver, twisting your rings or putting your hands to your hair or face.

And last, but far, far from least, see that your hands—which do more grubbing than any other part of the body—get plenty of soap and water.

Gene Tierney, who is credited with having especially beautiful hands, says, "Soap and water isn't enough. Scrub your hands briskly with a small stiff brush—as often as possible."

Lend yourself a helping hand by giving your hands meticulous care. You'll be surprised what this will do for your life-line—and your heart-line!

THE END



"I get so darn mad!"

"I'm fed up with 'wash day fairy tales.' How any grown woman can believe some of them is more than I can understand!"

Lady, we don't blame you. But please don't point at Fels-Naptha Soap.

Every word we say about Fels-Naptha has been said before . . . *by the women who use it.* In fact many of our customers make stronger claims for this fine laundry soap than we do.

We say Fels-Naptha is better because it gives you *two* great cleaners—gentle, active naptha and good mild soap; that it makes all kinds of washing quicker and easier; that it makes linens and delicate garments so fragrantly clean they're a joy to behold.

And we believe—if you try Fels-Naptha Soap—you'll never even read another 'wash day fairy tale.'



Fels-Naptha Soap

BANISHES "TATTLE-TALE GRAY"

Sandra found shopping
packed plenty of punch...



-But **GAYLA HOLD-BOB'S** kept
her hair stylish till lunch!

● Invisible heads, rounded-for-safety ends,
long-lasting, springy action make Gayla
Hold-Bob pins America's favorite brand.



GAYLA
HOLD-BOB*
BOBBY PINS

*Not
in the Script*

Right on the set dancers Joy Ames
and Dick Landry said, "I do!"



Bridesmaid Andrea King helps Joy dress
for nuptials on "My Wild Irish Rose" set



The groom isn't smiling as best man Den-
nis Morgan in costume kisses the bride



Ben Blue drives the blissful pair home
for a honeymoon—until morning set call!

Even Stevens

(Continued from page 67) pressing a friendly cheek to Steve's jaw before she sped on. She was wearing gingham, but a one-handed seamstress could have run up that alarming garment while papering a house.

Anyway, as Steve was saying, "I like the idea of being a movie star, but the idea is about all I've got through my head yet. Take the matter of money—"

It exploded. You're darn right it exploded. In that *chi chi* room, it went off with the detonation of a bomb in a tin factory.

"—Money," said Steve. "I would like to spend some money. But all this has been kind of sudden, you know, and there were a lot of things to be taken care of."

The blonde hadn't even moved. By the sidewhiskers of Darryl F. Zanuck, that cutey did not even drool a drop of pea soup down her bosom.

She spoke calmly, without turning around. "Hiya, Stevie," she said.

"We have fun here," said Steve, grinning—to whom it might concern.

AFTER lunch, Steve rode from the commissary to the "I Wonder Who's Kissing Her Now" set in his new jeep. The Twentieth Century-Fox lot, which is the largest in the world, except for Warner Brothers and M-G-M, which can also prove they are the largest in the world, is so big that only cross-country hikers try to get anywhere by foot. Steve was surprised to find his jeep where he had left it.

"Grable is not on the lot today," he grinned. "She always steals the jeep."

"It came," said a dress extra as the jeep pulled up at Stage 15. "It's over there in the snow."

"Brother!" said Steve. "Let's go see it."

On the way, six other people grinned and pointed.

It was one of the biggest trailers you ever clapped eyes on. It had been towed into a gypsum drift, the stuff they use to look like snow for street scenes.

"Can I come in?" said Steve at the door.

Ernie Park, make-up man, moved aside, slightly. "Yeah, come in, Steve. It's yours. But don't get any funny ideas. This is where the gang hangs out."

"No respect," said Steve. "It was the same in my dressing room. They made sandwiches there all day and played gin. Now this."

Steve and Ernie grinned at each other. "I will show you around the premises," said Ernie. "This trap door leads to the penthouse, and below you have the basement playroom. In the rear is the master bedroom, and up here we have the servants' quarters. You may sit there, if you're quiet." He indicated a corner of the servants' quarters.

"Anything in the icebox?" asked Steve.

"Nawp," said Ernie. "You do not run this place right. Please have the icebox filled immediately. And come here, Mister Stevens, I have got to fix your face."

"This is the end," said Steve. He submitted to a light flick of make-up.

The trailer, it turned out, is a gift to Steve from Mr. Jessel. Even on the opulent Twentieth lot it is a sign of distinction when a star receives a private trailer from a producer. Steve remarked (this was before they found a house and had a baby) that he was going to need that trailer.

"We will be living in this," he said. "Maybe we could fix up the front end for a nursery."

Photoplay Fashions to
Make You Lovelier on Page 91

"Girls Men Adore,"

says **GLENN FORD**



"have this invincible Charm"



JANIS CARTER, CO-STARRING WITH GLENN FORD IN "FRAMED,"
A COLUMBIA PICTURE

JANIS CARTER KNOWS the charm Glenn speaks of—the compelling charm of snuggly-soft hands. Janis keeps her own hands deliciously smooth and soft. "I use *Jergens Lotion*," she says.*

*So many enchanting Stars use Jergens. Of all hand cares, Jergens is 7 to 1 the favorite of the Stars.

Nowadays—even finer. Even smoother, softer hands—even longer protection now from Jergens Lotion, thanks to wartime discoveries in skin-care. Still tucked away in your Jergens are two ingredients, so valued for skin-smoothing that many doctors use them. Still 10¢ to \$1.00 (plus tax). Never feels oily, no stickiness.



FREE!

See for yourself why
Hollywood Stars,
7 to 1, use
Jergens Lotion

For the Softest, Adorable Hands, use

JERGENS LOTION

Mail coupon today for gift bottle. (Paste on penny postcard if you wish.)
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Dept. 125

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(Please print name, address plainly . . . Sorry, offer good in U. S. A. only)

UTTERLY NEW SHAMPOO

GIVES
softer, more lustrous hair

Not a liquid — Not a soap — but a
revolutionary new CREAM shampoo
that gives amazing results!



*See how soft — how shining —
how easy to manage your hair can be!*

NOW, millions of women can have softer, more radiant and glamorous hair that's also *easy to manage*—thanks to a remarkable *cream* shampoo discovery—Lustre-Creme Shampoo by Kay Daumit!

Lustre-Creme Shampoo was created by the genius of Kay Daumit. Out of her wealth of cosmetic lore, she combined rich lanolin with special secret ingredients in an almost-magic new formula. Once you try Lustre-Creme Shampoo you'll find its abundant, pleasant lather offers these advantages—compared to soap and liquid soap shampoos you've used before.

1. Lustre-Creme Shampoo leaves hair glowing soft and brilliant, as though it had been given lots of good brushing. **2.** Not drying. **3.** Leaves no dulling soap film. **4.** Your hair is easier to manage, easier to arrange and keep in place. **5.** No vinegar or lemon rinse. **6.** Works just as well in *hard* water.

So, no matter how you've been shampoo-

ing, you owe it to your hair to try Lustre-Creme Shampoo. See how soft, how naturally lovely, how brilliantly-alive and well-behaved your hair can be. Simple and easy to use. Economical—a little does so much. Ask for Lustre-Creme Shampoo at cosmetic counters in department and drug stores.

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4 oz. jar \$1.00 • 1 lb. jar \$3.50

The Stevens—Mark and Annelle, the Mississippi girl he married in March, 1945—were dispossessed. What happened to them is a story not calculated to enhance the reputation of landlords.

They had a place in Beverly Hills which consisted of two rooms and a kitchen. It had no telephone, nor could the Stevens get one. It was not on a bus line, so they could not enjoy the dubious pleasure of having a servant. Not having a telephone, Steve had to report to Twentieth daily to see if he was wanted.

When Steve and Annelle knew they were going to have a baby, they also knew, obviously, that they required more space. They solved this by adding a wing to their two-room rented place. This wing cost almost \$2,000.

They were evicted just as the wing was completed and just before their child was born. An old friend found them a rented house. But they still had no telephone.

So they hadn't yet had an opportunity to make like movie stars. One of the bare necessities of making like a movie star is a large house with a swimming pool. Next is a fine car.

"THE trouble is," says Steve cheerfully, "that ever since I landed at this wonderful place—(he means Twentieth Century-Fox)—I have been paying off debts. Mostly doctor bills. You know about my back. That took a lot.

"The ten thousand dollars that Darryl Zanuck gave me for a bonus after 'The Dark Corner'? Used that to pay up with.

"Things cost a lot—that is, they suddenly begin to cost more when people begin reading about how you're a movie star. Now, ordinarily, a doctor charges you about \$300 when you have a baby. We were willing to pay any sum for our baby, but I was a little startled when I discovered this was a fifteen-hundred-dollar baby. So we haven't done anything fancy and we probably won't for a while."

Mark Richard Stevens Jr. was born at 6:45 p.m., September 30, at the Hollywood Presbyterian Hospital, and immediately established himself as a harbinger of good luck. Before the baby arrived, Dr. Lowell F. Bushnell told the parents that the perfect child should weigh six pounds, twelve ounces at birth. Young Mark weighed precisely six pounds, twelve ounces.

Steve and Annelle—who is called "Nell"—found their new home just four days before Mark Jr. came, and their new station wagon, ordered a year ago, was delivered four days after.

Because Nell was not out of danger for several days after the baby came, a special telephone was rigged on the set where Mark was working. The cast eyed it nervously for four days. It did not ring. Then, when everyone had relaxed, more or less, that phone went off with a demanding summons. The entire sound stage held its collective breath. Mark listened seriously, then broke into an enormous grin.

"That was Nell herself on the phone," he reported. "She was feeling so good she wanted to read me a letter. It was from the income tax people. I get a \$5 refund on last year's returns!

"I like my job," says Steve. "I ought to. It is the only job I was ever able to hold."

This remark is literally true. His stepfather makes locomotives. Steve tried to sell them, and didn't. He ran a general store. He sang in waterfront cafes. He was a commercial artist. He sold punchboards. He peddled soap. He washed cars. He sold electric razors. He sold cosmetics. He sold

The Stars Model

Photoplay Fashions on Page 91

haberdashery. He acted in Canadian stock companies. He acted on the radio. He wrote for the radio. He produced for the radio. He raced midget automobiles. He tried to be an airplane pilot—a crash ended that. He studied art.

Between times, he went to various schools. During this era, Steve kept a rolling, ambitious, but uncertain eye on what he really wanted to do. He wanted to act.

He came to Hollywood with \$1,000, spent it faster than a seven-year-old spends a dime in a lollypop store, and was reduced to sleeping on the beach. Then Herb Tobias, of the Goldstone-Tobias Agency, found him. He did not know that Steve was flatter than a Joe Louis opponent. He made an engagement for him at Warner Brothers. Steve walked twelve miles to get there, took a test the same day, won a small contract, and thought he was happy. Goldstone and Tobias lent him \$3,000 to pay up his debts, buy some clothes and find a decent place to live.

But he was very unhappy, quickly. He sat around the studio and did nothing. He was given dress extra parts, walk-ons, and bits. He began to be touchy. In the end, he fought a battle for secession with Jack Warner and won it.

THE next day, life was a great big ice cream soda. He was under contract to Twentieth, he got that big part on loan out in "From This Day Forward" with Joan Fontaine, and he got that big part on his home lot in "The Dark Corner" with Lucille Ball, and he felt like a kid at a picnic, a bride at a wedding, and a sailor in port, all rolled into one.

Meantime, his sense of obligation is severe and sincere. He is conscious of the many people who have helped him, eager to justify their help, anxious to turn in the best job of acting that's in him.

It is possible that Steve is taller than you think. He is a six-footer.

James M. Cain is his favorite novelist. He is fond of oil paintings, sometimes paints them himself and pretty good, too. He likes thick steaks and is never able to relax completely. He worries. He worries virtually all the time. He admires Tyrone Power, Cary Grant, Clark Gable, Ronald Colman, Charles Boyer and Robert Taylor, none of whom ever worries much. He is ambidextrous—bats with his right and throws with his left, plays tennis with his left, but leads with his right. He has only one superstition. He thinks that when you bump one elbow, you have to bump the other or something terrible will happen.

He is cast as a song and dance man in "I Wonder Who's Kissing Her Now," and thinks that's fine, although some of his friends wondered about it after his tough role in "The Dark Corner."

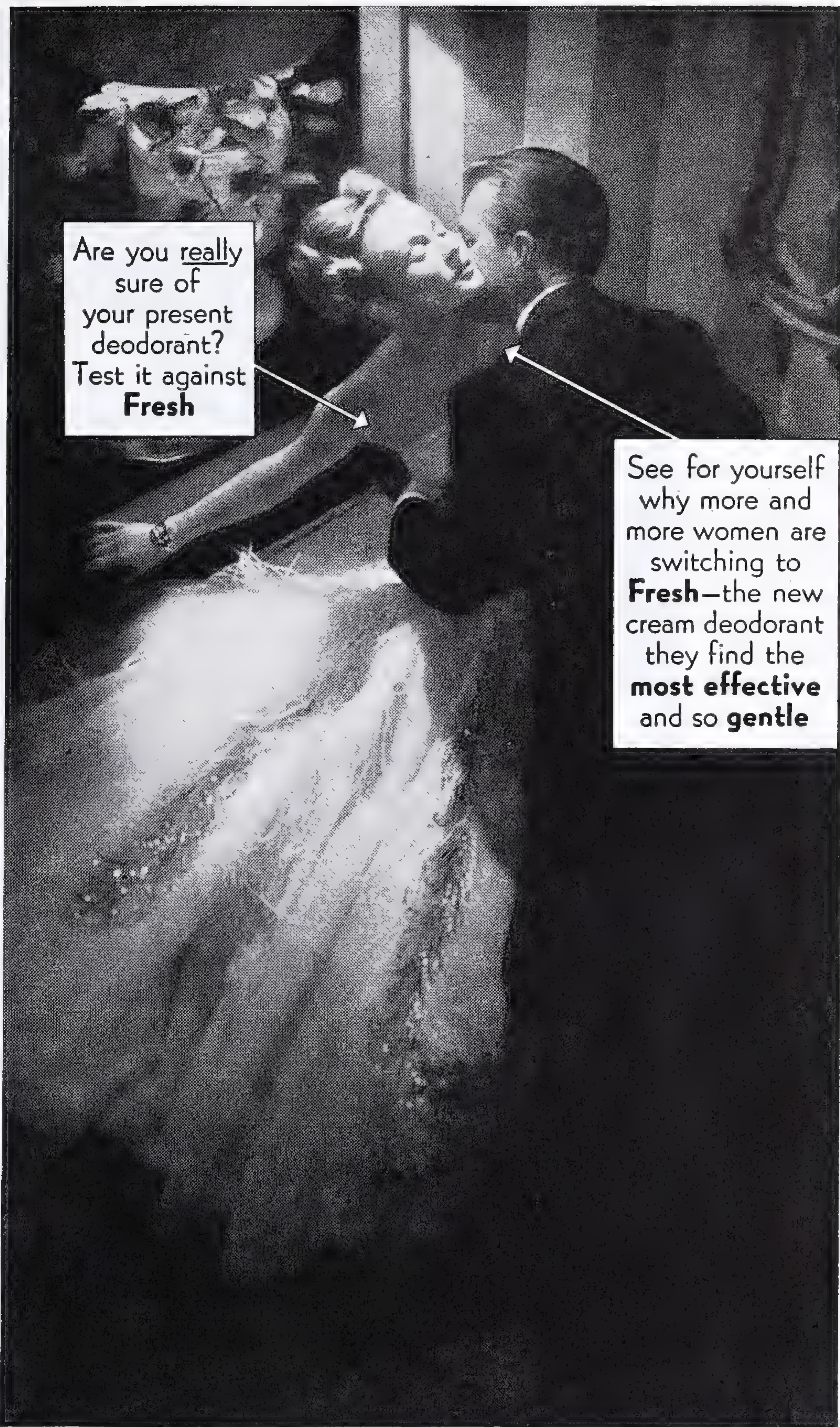
"It'll be good for me," says Steve. "I like it. And what a change from the days when I tried to sing in little Canadian cafes. Now, there was the time I was working in a rented Tuxedo, and was getting tremendous applause and laughter from the audience. Turned out that every time I expanded my chest to make like a baritone, my pants would start slipping off. . . ."

Today finds Mr. Mark Stevens, the commissary incendiary and motion picture star, as relaxing as a long letter from home. Gone is the bitterness of his Warner days, the tension of his epic struggle to catch on. Life has finally put the shoe on the other foot.

It's even Stevens now.

THE END

~~~~~  
Turn to Page 91 for  
Photoplay Fashions in Color  
~~~~~



Are you really
sure of
your present
deodorant?
Test it against
Fresh

See for yourself
why more and
more women are
switching to
Fresh—the new
cream deodorant
they find the
most effective
and so **gentle**

Use **FRESH** and be lovelier to love

Lovely to know . . . that you can really rely on *Fresh*. *Fresh* contains the most effective perspiration-stopping ingredient known to science!

Lovely to use . . . creamy *Fresh* stays smooth . . . never greasy, gritty or sticky . . . doesn't dry out.

And gentle . . . *Fresh* contains a patented ingredient that makes it gentle to skin, safe for fabrics.

No wonder . . . more and more women are switching to *Fresh*.





Gold Medal trio: Leo, with "Bells of St. Mary's" stars, Ingrid and Bing

He could have been a leading man, this dynamic director, but he preferred saying, "How would it be if—" and turning out a Gold Medal Award Winning picture

BY KENNETH RHODES

THE old Irishman had raced the best horses, promoted the best prize fights, made and lost a fortune or so, and he had founded a convent.

Out of his wisdom, he gave the young Irishman some astute advice.

"Son, don't ever bore people."

The kid was hard fisted and hot eyed, with soot-black hair like his mother, who was French. He never forgot what his father said, but actually, he needed that advice less than you need a flea circus. Leo McCarey has never bored anybody at any time in any of his enterprises, some of which are as gaudy as horse blankets and some as purely reverent as "Ave Maria" at twilight.

We are referring, naturally, to the Leo McCarey who made that won-

derful, good-humored and essentially pious picture called "Going My Way," in which he proved for the first time on any screen that religion and laughs are not incompatible. Last year he directed "The Bells of St. Mary's," a natural follow-up in which Padre Crosby was teamed with Ingrid Bergman, who played a nun. Net result: The American public chose the picture and both stars as their favorites for 1946 in the poll conducted for PHOTOPLAY by Dr. George Gallup and his Audience Research, Inc. Mr. McCarey, along with the winning stars, received a Gold Medal Award.

McCarey looks like Cary Grant. He is the only director extant who could at any moment become a romantic leading man. Which is to

say that he is an exceedingly handsome dog.

McCarey is man-sized, a six-footer, lean, bronzed, his hair like a black plume, his eyes the eyes of an adventurer and his laughter near the surface. He made a test at Universal years ago, was self-conscious before the camera and thus didn't become an actor. Leo says mildly that his advisers advised him that "intellectually and temperamentally" he wasn't suited to be an actor. Today he is a director with a talent so mercurial that neither precedent nor occult science could predict the play of his imagination from one scene to the next.

He strolls on the set in haberdashery as casual as Crosby's, sits down (Continued on page 121)



BY APPOINTMENT PERFUMERS TO H. M. QUEEN MARY. YARDLEY, LONDON



Be young...be bright...be lovely
...the gladness in the air
is irresistible when you're wearing
the gay-hearted fragrance...

YARDLEY English Lavender.



Yardley English Lavender,
\$5, \$2.50, \$1.50, plus tax.

Yardley English Lavender Soap, 35c,
box of three tablets, \$1.

Yardley products for America are created in England and finished in the U. S. A. from the original English formulae,
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Hers is "SKIN THAT STIRS THE SENSES!"



thanks to this wonderful new
PHILLIPS' "BEAUTY FACIAL!"

It's captivating, intoxicating, man-catching, this *skin that stirs the senses*. And here's the wonderful Phillips' "Beauty Facial" created to *give it to you!*



● *Twice a day*, spread a thin beauty-veil of new, gentle Phillips' Milk of Magnesia Cleansing Cream over face and neck. Instantly, it will loosen dirt and makeup, floating them on the surface of your skin. As you tissue off this beauty-veil—*always* using an upward, outward motion—you almost feel your skin *breathing* with cleanliness!

● *Next*, wash with soap and warm water. Blot dry. Finally, touch your fingertips to new Phillips' Cleansing Cream and pat very lightly on face and neck. Tissue off.

Start today! . . . Get thrilling new Phillips' Cleansing Cream!

New PHILLIPS'
CLEANSING CREAM

If You're Smart . . .

(Continued from page 51) similar to this? I'll answer those questions in order.

The reason I designed this coat dress for Easter 1947 is, first of all, because I believe we are coming into a season of more feminine fashions. For the first time in years we designers can give you girls longer, fuller skirts, real pockets, real hems and the like. There will definitely be a style change this spring. On the other hand, it can't be too radical.

But war restrictions meant we practically couldn't make anything but short, quite tailored suits for the last five years. Therefore, I believe, we are all tired of them—and that goes for you, wearing them, and your dates looking at you wearing them.

Still, a neat line is something we don't want to abandon. Hence my compromise—a coat dress, which is feminine, warm, tailored, yet casual.

Notice, please, that I've made the shoulders definitely softer than they would have been last year. I've lowered the hem line somewhat, in the front, and definitely in the back. In fact I've split the back hem line into two points that look like exclamation points—directing the eye toward June's lovely ankles.

The reason for the gingham scarf is that I think clothes that are essentially young should have just a dash of sophistication about them. This keeps them from getting sugary sweet and also proves the wearer has a sense of originality and daring. In this particular case, I could have used fur or a similar accessory touch—but gingham isn't usually used for scarfs, and therefore it's new—and nice, I think.

When it comes to that double hat-brim, I evolved it for the same reasons: Originality, freshness, plus the flattery of white against the face.

So, should you, if you are June's type, wear something similar to this? Yes, if your life is active like June's—and also if it suits, not alone your face and figure, but also your individuality.

OR haven't you any individuality?

The chances are pretty good that you haven't as yet—a style individuality, anyhow. Few woman have before thirty, many don't get it before forty and lots never get it at all. But you can, if you will work at it.

If you are really serious about being smart—here is your first step. Select the good friend or relative whose taste you trust and ask her just what is wrong with your appearance. She will probably tell you something you don't like. It may hurt you—but you are getting to be a big girl now. You are about to prove you are smart—so you take that criticism and digest it thoroughly.

What's more, don't stop there. Have plenty of mirrors at home, at least one in a harsh, cold light, and look at yourself in them, frankly, even brutally.

Don't just look at your face. Look at your figure. See yourself as a whole. Watch yourself walking toward the mirror. Watch yourself walking away.

Are you a dream walking, or are you humped like a camel? If you're the latter, let me tell you something. You could put on a five-hundred-dollar custom-made dress and you still wouldn't look chic. Reversely, if you carry your body proudly, you can put on a two-dollar wash dress and look distinguished.

So teach yourself good posture, first of all. That's one thing every movie starlet masters as Lesson A. It will save you money, improve your health and what it will do to your date life is no fooling.

Now one big asset you girls of under twenty have is that your figure is usually pretty good. Keep it that way and work to improve it. Next, look to your hair and make-up. To me the worst thing about the appearance of most teenagers is their long straight hair worn way down to there. It's my pet hate, except long hair done up in sheep curls. Hair should be smooth, well burnished, and combed, up or down, with some sense of form.

Going back to June Haver, she is fast becoming one of our best-dressed young stars. In a couple of years' time, with the interest and intelligence she puts into it, she will be one of our smartest.

Gene Tierney is an example of a young woman with great individual fashion sense. Among the young players, Nancy Guild is one of the best-groomed girls. Lauren Bacall, Cathy Downs and June Vincent also seem to me to be young women with smartness beyond their years.

June has a good head on her shoulders. She is trying to learn, she is amenable to new ideas and wants to be a leader, and is unlike most kids her age who feel they'll die if they don't wear what the whole gang is wearing. Junie likes to be ahead of the mob.

A THING I know June does, and which I advise your copying, is to study the fashion magazines. Don't merely look at the pictures. Read what lines are new, what lines are old. Study the models displaying the clothes. Select the one who looks, not as you wish you did, but approximately as you do now. She's smoother, of course, but remember you are still going to stay you. If you're tall, you can't look short or if you're thick, you can't look like a slat. Consider Dorothy McGuire. She isn't glamorous. Smartly, she doesn't try to be. She goes casual—and gains ten times the personality of the blondined little copycats who look like weak carbons of some outstanding girls.

Be on guard against flattery. Some boy says you look divine and you believe him. Well, don't. Most men know little about clothes. You'll be a darned sight smarter—in both senses—if you are guided by what your worst enemy (female) says about you. Correct the flaws she points out and make her eat her catty words with your future chic dressing.

If I were your age, and didn't know how to sew, I'd learn. Or if you already know how to sew, I advise you to do a lot of it. You can make yourself such cute things at low cost and with much originality. But if you can't, and haven't too much to spend on your outfits—and few young girls have—I advise your saving up for one very good outfit, rather than having a lot of junky ones. Don't fall for "sales." The reasons such clothes are at half price are because the mass of buyers were too smart to get stuck with them. So don't you. Buy carefully, at the right season, for the right occasion.

For average wear, I advise "separates,"—a couple of good skirts and jackets, two or three sweaters, one an evening one, and possibly a couple of long skirts, for casual "formals." Of course, if you can afford it, I think it's really darling to have one formal that is strictly not practical and entirely out of this world.

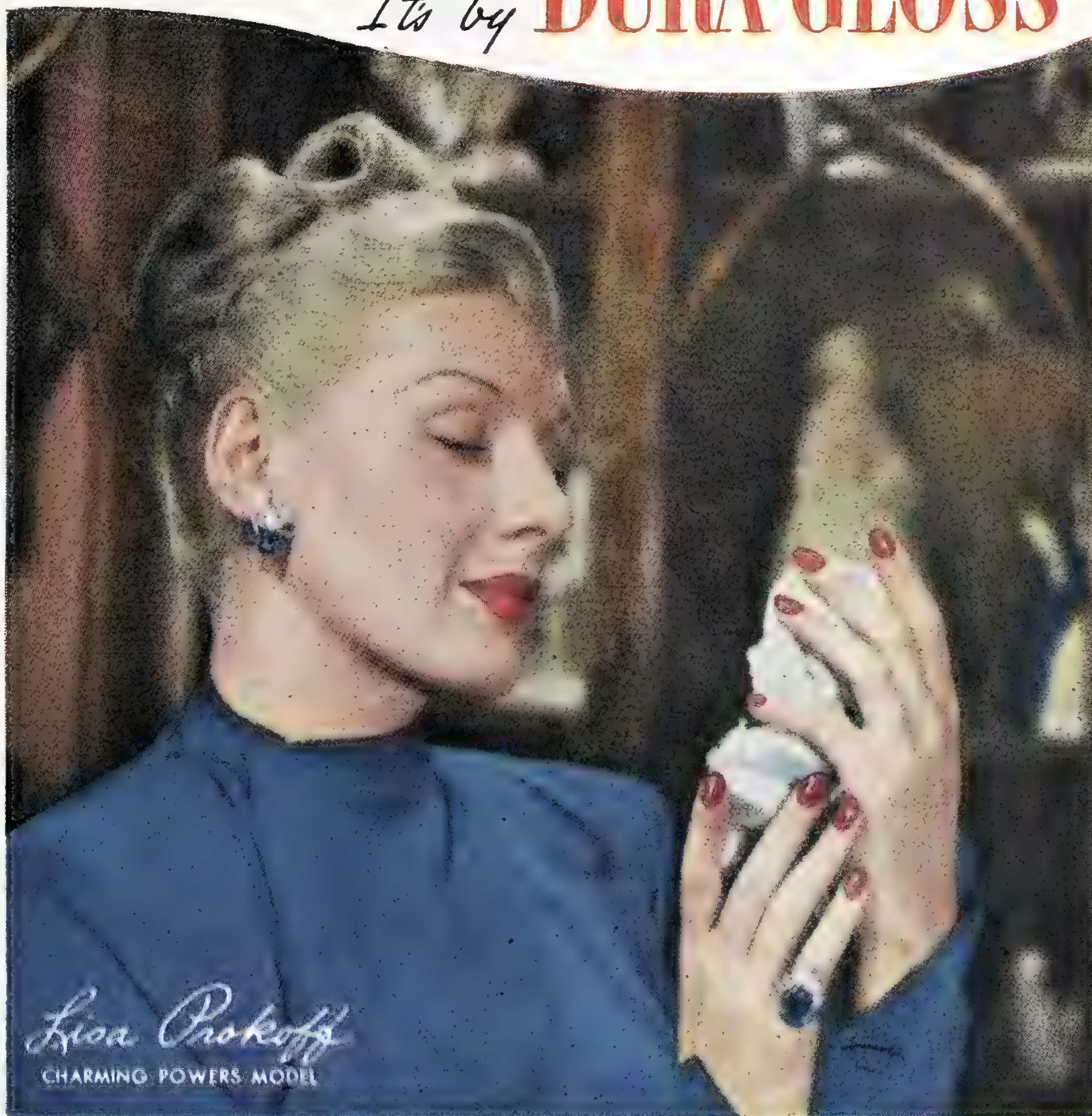
I'm sure I don't have to tell you that you must always be spotlessly, wrinklelessly neat, but I do tell you, first, last and always—

Be yourself . . . plus.

And if all this doesn't prove that you have to be smart to be smart, why study the girls who are, which confirms it.

THE END

It's by **DURA-GLOSS**



Dura-Gloss Fuchsia fingertips add flashing brilliance to Electric Blue crepe

"It's my key to fingertips that flatter"

"Smart fingertips," says lovely Lisa Prokoff, "are color-keyed to complement the occasion, one's frock, one's mood. To make this brilliant harmony easy, I've several of the 18 fashion-right Dura-Gloss Nail Polish shades on my dressing table."

Whisking off one color and brushing on exciting, harmonizing

Dura-Gloss takes little time, brings you the lilt

fascination of fingertips always in tune . . . 10¢ plus tax

NEW! Dura-Gloss Lipstick in five shades to match and

blend with Dura-Gloss Nail Polish . . . 39¢ plus tax



Its color range for costume change

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Photographers

Biddy Banton

West Coast Associate

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West Coast Photographer

Virginia Welles

She's 22 years old, stands 5' 2" high, weighs 105 pounds, has red-gold hair and brown eyes—and Paramount Studios expects great things from her since she appeared, so charmingly opposite Eddie Bracken in "Ladies' Man."



Be the best-dressed girl in the Easter parade in this Doris Dodson butcher linen dress and jacket. Also in black and white. Sizes 9-15. About \$15.00 at Maison Blanche (Daytime Dress Dept.) New Orleans, La., and Mabley & Carew (Junior Shop) Cincinnati, Ohio.

Flowered Bonnet, about \$8.00. By Brewster

For other stores in your vicinity write to the manufacturer listed on page 101

He's Helpless
in your hands
with the New Hinds

For all eternity the cherished beauty of your hands can hold him close. Thrilling-soft, enchanting hands . . . pampered with NEW HINDS!

NEW HINDS is enriched with lanolin especially to soften your hands—*instantly* makes them feel smoother . . . lovelier!

NEW HINDS works like magic — because your skin *eagerly* takes in the special softening ingredient. Is not sticky.

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faster
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Virginia Welles





Young . . .



VIRGINIA WELLES

She studied drama with Maude Adams . . .

She wrote the music of "The Love Waltz"
and "I'm So Afraid" for which Eddie

Bracken wrote the words . . .

Her "dream man" combines the best features
of Laurence Olivier, Ronald Colman, Bob
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. . . You'll see her next in "Dear Ruth"

Romantic . . . and Designed for Spring

A peplum suit that works figure magic. By McArthur in light wool crepe. Light and dark shades. Sizes 10-20. About \$35.00. At Saks, 34th (Sportswear Department), New York, N. Y., and Blatt's, Atlantic City, N. J. Hat by Brewster, \$8.00.

Above, a blouse by Vicki Lynn with a cowl neckline and lace insert. Sizes 32-38. About \$3.00. At The Hecht Co. (Blouse Department), Washington, D. C., and Crowley-Milner (Basement Sportswear), Detroit, Mich.

Patent leather belt with removable flower bouquet by Vogue, \$5.00

Right, Navy blue dotted swiss is back! A hand-sewn blouse by Yolande, in sizes 32-38. About \$7.95. At J. P. Allen (Blouse Department), Atlanta, Ga., and Famous-Barr (Blouse Department), St. Louis, Mo.

For other stores in your vicinity write to the manufacturers listed on page 101



Look Pretty for

"The rich full life"—that was the great operatic star Geraldine Farrar's wish for Geraldine Brooks, her namesake. And her wish is coming true. For

Geraldine, only twenty-two, is the Bright Hope of the Warner Brothers Studios. You'll see her in "Cry Wolf" with Errol Flynn and with Joan Crawford in "Possessed."



Easter

Left, if the sun shines—you'll love this
New Hi Ho Junior coat. Perfect for
Easter parading and on through summer.

Other spring colors in American
Woolen Duv-down. Sizes 9-15. Under
\$40.00 at Bamberger's, Newark, N. J., and
Strawbridge & Clothier, Philadelphia, Pa.

Right, if it rains—you'll be pretty
as a picture in Sherbrooke's exciting
belted coat. Celanese Dovcelle in
many colors. Sizes 10-20. Around \$25.00
at Macy's (Better Sports Coats Dept.,
3rd floor, Broadway Bldg.)

New York, N. Y., and
Jordan Marsh (Coat and Suit
Department), Boston, Mass.

*For the store in your
vicinity write to the
manufacturer list on
page 101*



Side View

of the Fashion Sitting

with

GERALDINE BROOKS

By Rena Firth

Five foot two, eyes of blue—that's Geraldine Brooks. Geraldine, walking into Ben's studio for her fashion sitting, looked an average, very pretty American girl. She's far from average, however. Ask anyone who has seen her in her first motion picture role in Warner Brothers' "Cry Wolf."

She's been training for a theatrical career since she was two! At Julia Richman High she was president of the Drama Club. She attended the American Academy of Dramatic Arts and studied at the Neighborhood playhouse. She made a name for herself in summer stock, the Theatre Guild play, "The Winter's Tale" and radio work.

Geraldine and her sister, also in the movies now, live in a cute little house in California with a housekeeper-chaperone. Geraldine has contributed to the general decoration with a sweet potato which she planted in water. It grew and grew until it covered the whole mantelpiece. She and her sister have nicknamed it Sweet Potato Jenny—after the heroine of "Portrait of Jenny" who grew so fast!

Geraldine has lots of beaux, but no one steady. She loves parties, especially when they play charades. Her father, James Stroock, who, incidentally, is president of the Brooks Costume Company, costumers to many New York stage productions, is even more excited about her career than she is, she insists, and struts around like a peacock.

Geraldine designs many of her own clothes—a talent she inherits from her mother, one of the leading stylists of the New York stage.

When Geraldine arrived at the studio to pose for this fashion section she was wearing a lovely Chinese green shantung blouse with a slim black skirt. Around her tiny waist was an amusing belt inscribed with the words "Soyons Pre pares," meaning "Be Prepared." She keeps prepared with pennies in the small pouch purse attached to this belt! Because she's so small—a size 9 is too large—most of her clothes have to be made for her.

She also collects four-leaf clovers—for luck. And when you add luck to looks and ability you go places. Wherever Geraldine goes, however, it will have to be in the theater or studios for—ask her—she's in show business for life!



The new longer line is definitely your line in Kay Whitney casuals, cut to your exact proportions and designed for your type especially. Imagine! complete sizes in four figure-wise groups...

PETITE

sizes 10 to 18

MISSSES sizes

sizes 12 to 20

HALF SIZE

sizes 16½ to 24½

WOMEN

sizes 38 to 44

SHOWN—Wonderful, smooth-textured rayon with huge cartwheel buttons to point up its slim making lines. Proportioned in Misses sizes. Under \$7.

Kay Whitney
BY RELIANCE

Write for name of nearest store.
Reliance Manufacturing Company,
212 W. Monroe Street, Chicago.

Vicki Lynn

Twice as cute, as Pigtails matches big sister in her very own Vicki Lynn blouse.



\$3 at leading department stores. VICKI LYNN BLOUSES, Inc. 2 Park Avenue, New York 17, N. Y.

Fashion is Fun

and makes you lovelier

Look for narrower belts, this year of 1947, to replace the wide ones we've loved for so long. They're more exciting, really. Look, for example, at the belt photographed in our Fashion Section. It's black patent leather and the little rose and lace boutonniere slips off so you sometimes can substitute fresh flowers. A big pin clipped or pinned on this Vogue belt would be a smart variation. And when you want to be very tailored, the black patent is perfect by itself.

You've heard of "loud" clothes and probably thought they meant gaudy colors. Not always! Hollywood designers often mean something else when they describe a dress as "loud." An elaborate taffeta gown which Adrian designed for Joan Crawford, for instance, literally talked its way out of the picture because the sensitive microphones registered too loud a crackle when this gown rustled. So take a tip from the movies! When you not only want to be seen, but heard too, wear something that rustles!

Have you seen the attractive new trim that can be bought by the yard. It's Trimz; and it's available in $\frac{1}{2}$ " to 1" widths. There are endless ways you can use it to brighten clothes or linens. One of our favorite trims is a flower printed white organdy—for a gay, fresh-looking headband.

Do you have a basic dress in a pastel or dark solid color? If so, here's the way to accessorize it so it will have a custom-made look. Buy a short length of fabric in a striped or print design with a white background; dye it to match your dress. The white in the print will be the color of your dress and the dark design will remain the same color. Make a set of hat, belt and gloves with it. Or a headband and handbag.

Belt buckles provide a gay accent with scarves this spring. A scarf
(Continued on page 100)

Caltex

eager-to-swim **WATER FASHIONS**

Caltex of California's own wonderful "Ripple-tide"...rich textured water fabric of rayon and

*Lastex...in a one-piece classic that molds your figure yet gives with every motion. Inviting sun shades: foam white, sea aqua, shore pink, sunny yellow, sizes 10 to 20...\$12.95

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I'm dreaming of a Flexnit figure...

Wake up, your dream of wonderful new figure flattery has come true. For Flexnit molds your body magically like a second skin.

No restraint . . . you're free as a bird. Yes, Flexnit proves that youth is not an age, but a figure. Ask for Flexnit youth girdles at leading stores.

FLEXNIT, 200 Madison Ave., New York 16

FLEXNIT

for a youthful figure

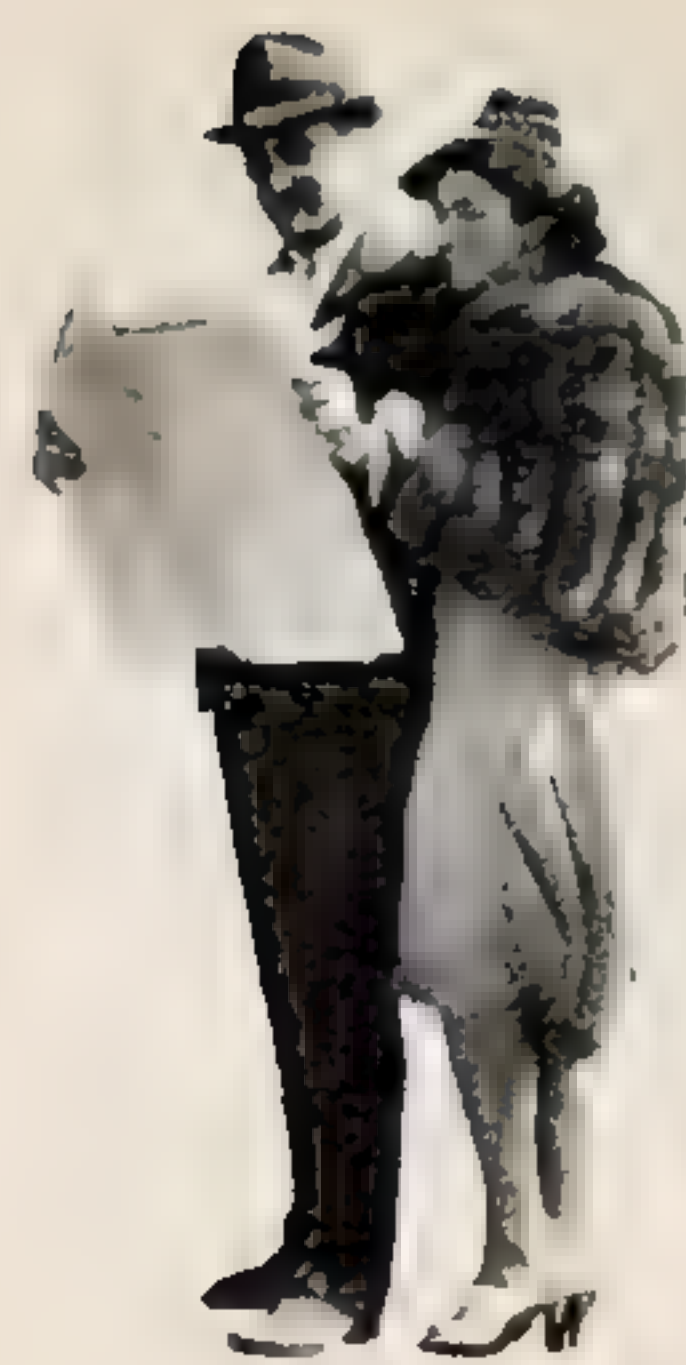
Spring season opens on a *Velvet Step*



One-two-three, glide. That's the new step—the effortless Velvet Step. More lilting than walking, in these worldly wise Velvet Step spectators. Sold only through retailers . . . write us for your dealer's name.



Photograph: courtesy of the Arthur Murray Dance Studios



74147—Soft white leather, pinked tan apron.



75030
Toe-trim on sling-back white suede pump.



74095 White suede, tan calf trim.



75895—Perforated white suede pump.

Velvet Step Shoes

FASHION IS FUN

(Continued from page 98)

slipped through a buckle will hold tightly around your hips. Or drape your scarf over your shoulders with the buckle anchored high on one shoulder. A buckle also will give a finished look to a scarf worn as a turban.

Add glitter to your spring wardrobe with the new rhinestone jewels. What could highlight a lovely back more than a sparkling clip pinned low in the deep V of a dancing dress? Or wear a delicately made necklace of rhinestones high around your neck with an off-the-shoulder party dress.

Right this minute you're probably thinking "What kind of a spring hat do I want?" Here are a few suggestions to give you that "I'm a new woman" feeling. Consider a hat with a brim that swoops low on one side near your cheek. This effect, easy to wear, is equally wonderful in felt or straw. It's so right, too, for a variety of trimming. Trim a hat like this by draping fabric across the crown. And wear a scarf of that fabric tucked high at your throat. Or pin a bunch of flowers on the low side of the hat to hold your veil—for the softest, most romantic look ever. Or clip your best pin on the low side of the brim at about eyebrow level.

Beloved full skirts, back in the swing now that fabric restrictions have been lifted, make spring clothes exciting and different. When you shop for your summer cottons, look for unpressed pleats, circular skirts, pleats plus an over-blouse look, extended cuffs, little capes and lots of front fullness.

Walter Florell, the guy whose hats make the movie stars even starrier, has a new idea in his spring hat collection . . . It's a hat he calls "Follow Me Laddies," a charming pillbox of straw with long ribbon streamers bearing flower clusters that can be worn draped around the neck, floating down the back, or tucked behind each ear like flower sachets. You know the Laddies will follow this bonnet.

An umbrella, these days, has to be something more than a rain shelter. Paris says, "They're a gay accessory." And that's just what they've become with bright fabric cases, large important looking handles and new looking wrist straps. Make a case of plaid to

FASHION IS FUN

give your umbrella a new face when the sun shines. Or make a case of a solid color and tack a taffeta flower just under the handle. These "Dandy-ish" umbrellas are a perfect accessory for the new spring peplum suits.

Do as the movie stars are doing these spring "dress up" evenings. Slip your favorite bangle on a narrow satin ribbon and wear it high at your throat. This gives a specially romantic touch to a low round neckline and off-the-shoulder dresses.

Nylon lastex is being used in a new Diana panty girdle that is made for a young figure. It has satin panels front and back with a detachable crotch that can be taken out and laundered as easily as a hanky. It comes in pretty pastel colors, too, so you can match your bra and slip.

Wherever You Live You Can Buy PHOTOPLAY FASHIONS

If the preceding pages do not list stores in your vicinity where PHOTOPLAY Fashions are sold, write to the manufacturers listed below:

Navy and White Butcher Linen Dress
Doris Dodson
1120 Washington Avenue
St. Louis, Mo.

Peplum Suit
McArthur, Ltd.
1372 Broadway
New York City

Cowl Neck Blouse
Vicki Lynn
2 Park Avenue
New York City

Dotted Swiss Blouse
Yolande
16 East 34th Street
New York City

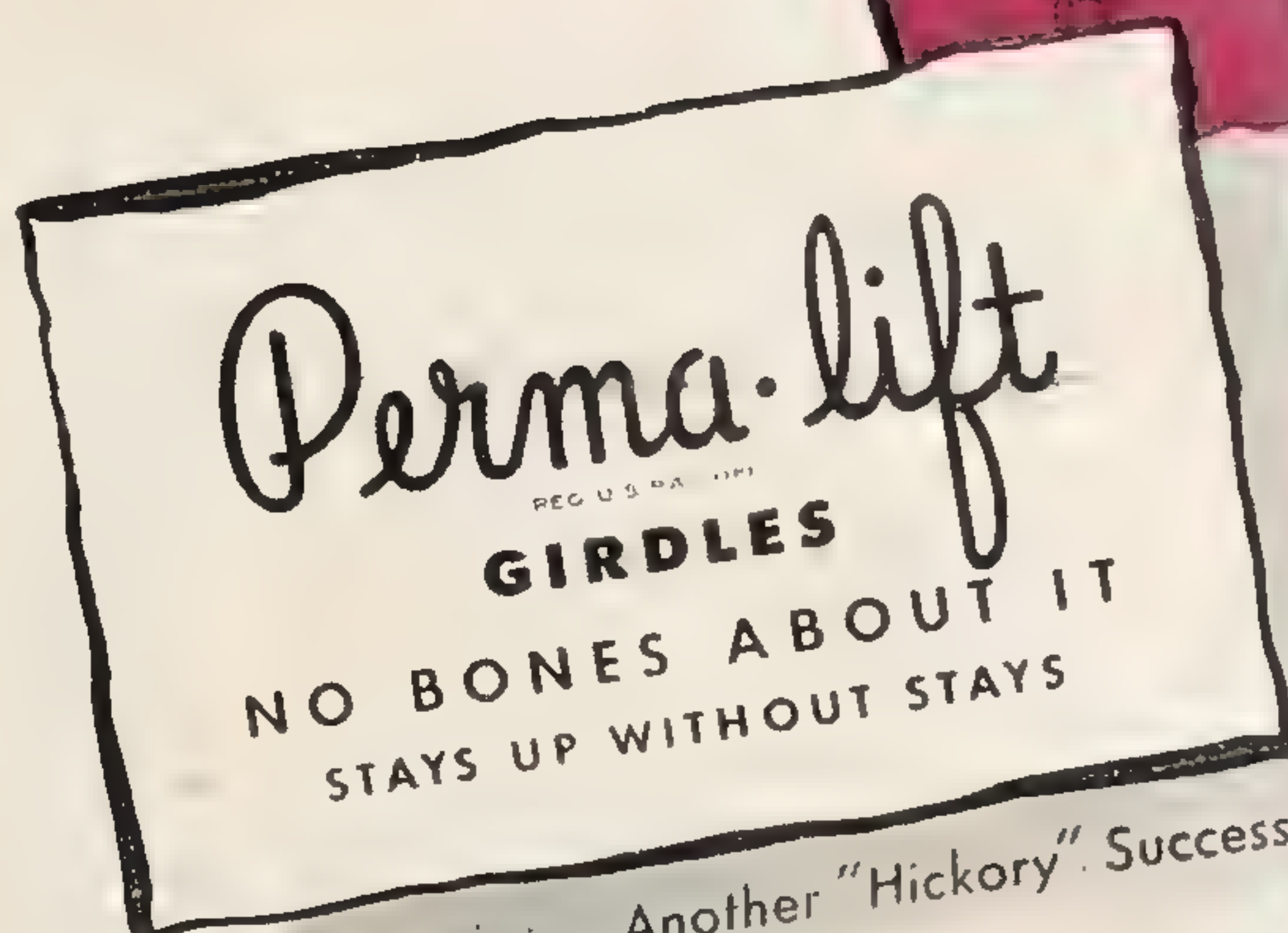
Three-quarter Length Coat
Leeds, Ltd.
500 Seventh Avenue
New York City

Belted Raincoat
Sherman Bros.
205 West 39th Street
New York City

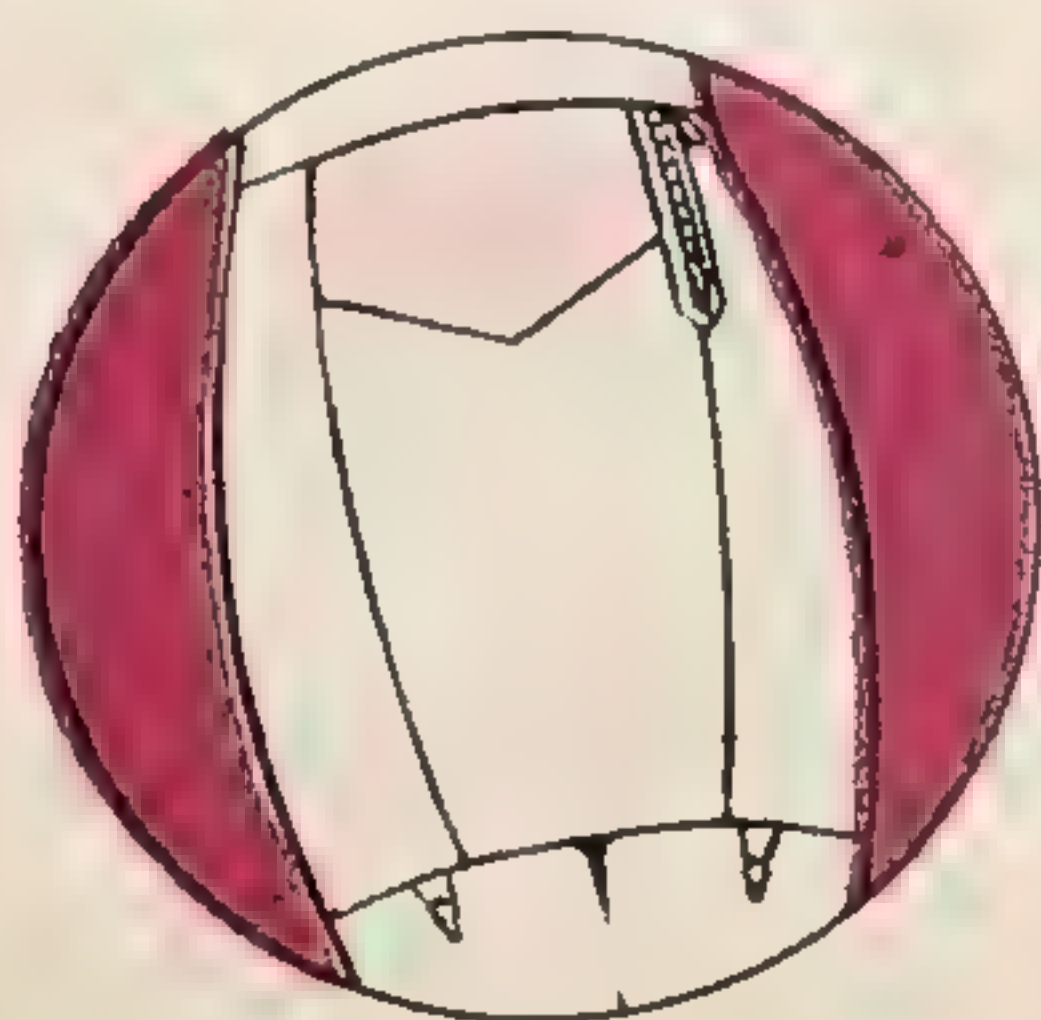
Hats
Brewster
411 Fifth Avenue
New York City

Flowered Belt
Vogue Belts
14 East 32nd Street
New York City

No BONES ABOUT IT • STAYS UP WITHOUT STAYS



Miracle of miracles, a sleek new girdle that STAYS UP WITHOUT STAYS. No more wrinkling, rolling over, no more discomfort found in old-fashioned boned garments. Your beautifully styled, lightweight, comfortable "Perma-lift"* Girdle eliminates all that. A Magic Inset, soft yet firm, prevents your "Perma-lift" Girdle from wrinkling, rolling over . . . gives you smooth, comfortable support. Best of all, the "Perma-lift" Magic Inset is self-ironing, withstands countless washings and wear. For a comfort thrill beyond belief, wear a new, youthful, lightweight "Perma-lift" Girdle, Pantie, or Foundation. At fine corset departments everywhere—most styles \$7 to \$12.50. The perfect companion to your "Perma-lift" Brassiere — AMERICA'S FAVORITE BRA—with The Lift that never lets you down.



*"Perma-lift" and "Hickory" are trademarks of A. Stein & Company (Reg. U. S. Pat. Off.)

Beauty Spots



Beauty stroke:
Esther Williams,
star of "Fiesta"

By Mary Jane Fulton

SWAM WAY INTO HOLLYWOOD

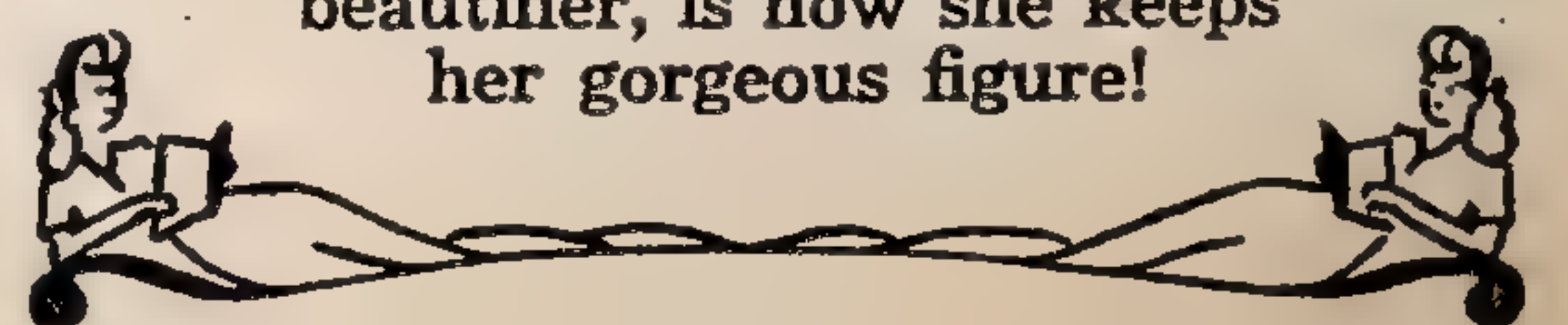
Esther Williams, former national swimming champion and World's Fair Aquacade star, literally swam her way into Hollywood. Until M-G-M made her an offer that was a challenge to this brown-haired, hazel-eyed, champion-spirited beauty, she turned down all movie offers. In "Fiesta," her ninth picture, you'll again have a chance to admire her glowing prettiness. Esther's knack for always looking lovely, even though she's dripping wet from a swim, has made many of you wonder how she does it. So we asked her.

HER MAKE-UP TECHNIQUE

"I find that the only way to obtain a smooth outline," Esther says, "is to apply my lipstick with a lipstick brush. At each corner of my upper lip I give a slight, upturned stroke. This helps to give a smiling look to my face. I think lipstick, applied before powdering, gives a more natural look. I then dust a little powder over my lipstick, and moisten my lips with my tongue . . . To avoid over-powdering my nose, I begin with the lower part of my face and work toward the center. I powder my nose last. Then, so I won't rub the powder into my pores, I remove the excess with a soft powder brush . . . I'm usually very tired at night. It's a temptation to undress quickly and hop into bed without removing my make-up. But I don't. Before my date with the sandman, I have formed the habit of using warm water, creamy-lathering soap and a complexion brush to scrub my face clean."

HER EYES, TOO

Esther says she doesn't feel her make-up is complete without mascara, which she applies to her upper lashes only. "This is so, even when in swimming, it doesn't smear and make me look as though I had two black eyes!" she laughed . . . "I use one tiny brush to apply mascara, then another clean one to remove the excess and to separate the lashes . . . My brows? I don't pluck them and change their shape. I do remove all stray hairs, however, which appear between and beneath the brows, so that they will look well groomed and cared for. I use a clean mascara brush to brush my brows straight up, then with the tip I smooth them into a trim line." . . . And that is how Esther Williams accents her loveliness. Swimming, a natural body beautifier, is how she keeps her gorgeous figure!



IT'S A
DAN RIVER
FABRIC



REPLACEMENT OR REFUND OF MONEY
★
Guaranteed by
Good Housekeeping
IF NOT AS ADVERTISED THEREIN

CREAM OF THE COTTON CROP

Bare shoulders, bold checks . . . this date-time dirndl made of Dan River's Starspun.* It's cotton with a sunny disposition . . . color-fast, pre-shrunk,† and crisp through many a sun and soap-suds session. Dan River Mills, Inc., Danville, Va.

Dress about \$11 in sizes 9 to 15. At Charles A. Stevens, Chicago, and other fine stores across the country.

†Fabric Shrinkage less than 3%

Who's Kidding Whom?



"Twas all in fun, and it got funnier—
but nobody knows who was fooled

BY MERLE OBERON

I'M beginning to believe that with a bit of effort one can make anybody believe anything.

My good friend Paulette Goddard, for example, most certainly is not a gullible person, yet recently her husband Burgess Meredith, my husband Lucien Ballard and I had her believing an utterly preposterous story which grew out of a single line of kidding.

Paulette and Buzz bought a lot adjoining our home at Trancas Beach on the beautiful rocky stretch of seacoast, so like the Riviera, north of Malibu. Just before Paulette left for England she jestingly suggested to Buzz that he have their house built and the landscaping finished by the time she returned, which would be in about four weeks.

On her homecoming we invited them to our beach house for the weekend and the four of us met in town to dine.

Quite casually, over dessert, I asked Buzz, "Did you tell Sugar what happened to your lot?" I don't know why I said it. We had not rehearsed any sort of rib and I had no idea what Buzz would say in reply.

"Why did you mention that, Merle? I was going to let Sugar see for herself," he answered calmly.

"What happened? For heaven's sake, tell me!" Paulette insisted.

"Well," Buzz hedged, "you said you wanted me to start building, so I hired a contractor to level off the property. I'm sorry, but they bulldozed most of the lot into the sea."

"They did *what*? Will it be possible to build a house on it?" Paulette was completely aghast.

"It looks a little like the top of Vesuvius," Lucien contributed.

"One advantage, though. Trespassers don't come to fish any more. Not with so much dirt pushed in by the rocks," Buzz added, still as serious as a professor lecturing on atomic power.

"This is horrible. And just the sort of thing you would do, Buzz," Paulette fumed at her husband.

During the hour's trip to the beach she tried to be calm but as soon as we arrived in our patio she peered through the moonless night toward their property. In that darkness it was impossible to see anything, but she imagined she could.

"It looks awful! What contractor could be so stupid?"



All the laughs were over the lot that Paulette and Burgess had bought

"The Murphy Brothers," Buzz told her without a flicker of hesitation.

"Now let's not talk about it any more tonight," I suggested placatingly; I didn't want our silly story to lead to an argument.

Early the next morning Paulette rushed to the window and saw two men on the nearby lot. Her lot.

"Look!" she cried. "There are those miserable, mangy Murphy Brothers. I'm going to tell them exactly what I think of them."

She started from the house, then for the first time saw the lot had not been bulldozed into the sea. We howled with laughter. But so did Paulette. So convincingly that I wonder just when she might have started acting and ribbing us?

At any rate, the next day two characters appeared before Buzz's dressing room, carrying picket signs announcing, "Burgess Meredith Unfair to the Murphy Brothers."

THE END

MORE SAMBA SURENESS
FOR THIS
ARTHUR MURRAY DANCER!



SHE'S WEARING

Real-form
GIRDLES OF GRACE

More sureness in your
samba, too, when you wear
this Real-form Panty
Girdle! It's fashioned to
fit of two-way stretch
Raschel-knitted Lastex and
DuPont Rayon for gentle
control. Won't roll or ride
up, guaranteed non-run—and
the crotch is semi-detachable!
Sizes: Small, medium and large.

JUST \$5.00

Real In-Form-ation! Send 25¢ in coin
or stamps for the Arthur Murray Dance Book,
Real-form Girdle Co.,
Dept. 3P, 358 Fifth Avenue, New York 1

Pretties at Parties

(Continued from page 45) at the premiere in a stunning two-piece white dinner suit. The tailored coat featured shoulders with an epaulet effect and a tiny standing collar. It also had large sloping pockets, large turn-back cuffs. The strips across the shoulder line, white pockets and cuffs—and part of the coat from the waistline up, were sparsely embroidered in white with gold sequins. The skirt was straight and full. In a way this was a "coming-home" present from her husband, Nigel Tangye, who flew with the R.A.F. For it's fashioned from a parachute in which he had to bail out when he was flying over Germany.

Jane Wyman's white lace gown and white evening wrap came in for its share of attention at the premiere of "The Yearling," along with her swell performance as *Ma Baxter*. But the really knock-out part of her costume consisted of the unusual earring and ring set. The ring was a highly polished saucerish disc of platinum. And set low in the center was a huge pearl. The earrings, of course, matched the ring, though much smaller. The effect created by the reflection of the pearl on the polished metal and vice versa was really something!

THE deep-sea party the Nunnally Johnsons gave for Peter Lind Hays took the sponge cake for novelty and lavishness. The soiree celebrated the start of "Mr. Peabody and the Mermaid" which Johnson will produce—and the whole party had an "underwater" decor. The top of the huge tent billowed with festooned chiffon, the color of ocean waves. Real live mermaids complete with fish tails were reclining on mossy settings at various points—from the entrance hall to the tent where two hundred guests dined and danced.

A lot of the glamour girls were wearing draped-to-the-back, bustle-effect evening gowns. Joan Fontaine's gown was a toasty brown combination of crepe and net. The top gave a filmy, draped effect, the skirt was draped to the back into a rather large bustle and the skirt hung rather full from there . . . The hostess, the former Doris Bowden (who once starred in movies), wore a lovely dress of heavy ice blue taffeta—very decollete. But most of the evening, a tiny sequin and bead trimmed jacket of the same taffeta covered her upper half. It had huge puffed sleeves which became snug from elbow to wrist. The skirt was crisply draped to the back, ending in a bustle and fanning out from there down into almost a slight train. Very effective.

Maria Montez was wearing a divine gown she had just brought back from Paris along with a terrific wardrobe she purchased there. It was of white heavy silk jersey, draped into a million or more intricate folds from top to bottom. Just no describing the way it was made. Only a genius with the scissors and sewing thread could copy it, anyway—so relax, kids.

Some of the Hollywood smarties have uncovered a couple of silk shops in town that somehow or other have suddenly blazed forth with "pre-war" materials—the kind of gorgeous, heavy slipper satins, brocades and lamés, such as haven't been buyable around here for years. And lately at parties you can look around and note just who has been at those counters picking up yards of this or that and had her dressmaker fashion the material into dreamy dresses. The glossy, heavy satins seem to be the favorites—particularly in emerald green shades—and we'll bet they'll be wearing them as year-round gowns.

Jennifer Jones, at Mocambo after the "Duel in the Sun" premiere, wore a white,



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very décolleté evening gown of brocade—the white shading into creamy tones where it changed from shiny to dull. Bodice was snug, with a basque waistline; skirt was plain and very full. Tiny shoulder straps held up the top which featured a five-inch semi-pleated ruffle flaring out across the bustline and flattening down against the dress across the back. Jennifer wore her hair parted in the middle, full and fluffy.

Loretta Young, too, has a new creamy brocade number. It's a dinner suit, with a tailored tunic, rolled collar and a pencil-slim skirt. Sooo simple. Edith Head, who designed it, describes it is a prime example of the simple use of a fabulous fabric.

Marie McDonald steals the show at parties by bringing out all her blonde beauty with bon bon colors. With one confection, in which a net hoopskirt, sequin starred, falls over a huge blue satin bow, Marie tucks a pink rose in her low, draped blue satin bodice and ties a slim, blue satin band high about her throat.

DIANA LYNN is another gal who, more than ever lately, gets double takes from the boys at parties. She favors black for evening. Romantic effects, too. Heart-shaped décolletages edged in net, full skirts, and little cameo lockets on narrow, black satin necklaces.

June Allyson has been wearing an old-fashioned wool stocking cap for cocktail parties—but rolls it a bit so that the “stocking” part doesn't by any means look too long or too sloppy. Cute gag is the way the cap goes glamorous when June studs the crown with several little jewelled animal pins. And sometimes varies this idea by pinning graduated little gold flower pins onto it instead.

Also, if a new trend started by Anita Colby gets picked up as fast as your reporter thinks it will, then an awful lot of Hollywood gals will be “wearing their hearts on their sleeves” as an accessory whether they're in the midst of a romance or not. Anita wears a rather large gold (the fourteen karat kind) heart pinned to her coat sleeve—on dresses—and even on sweater sleeves. Just the idea—whether you take it up in gold, silver or just plain tin—sounds intriguing. And think of all the different inscriptions that could be engraved on the hearts!

Shirley Temple wears a wide red calf belt and matching shoulder-strap bag with a fine sheer-wool sports dress that certainly makes her a cute trick on a Beverly Hills shopping spree. Shirley's belt features a chatelaine of polished silver coins, fastening in the center. Her red calf moccasins have buckles on the toes which also just happen (because Shirley bothered to see that it happened!) to have little matching silver coins dangling from them.

Then there's the return of the scarf. Joan Crawford is one of the many who have gone mad for long, long scarves of net or lace with evening dresses—especially the topless kind. They sort of “finish the dress off” in a graceful, feminine way and we've noticed that Cleatus Caldwell, like her husband Bob Hutton's ex-wife Natalie Thompson, is a fan for the scarf at evening. Joan's dramatic evening gown of black net, with its bare top, boasts a scarf of the black net that's about a yard wide, and when crushed across her neck and shoulders, drops almost to the floor behind her when she walks or dances. With chiffon gowns, a matching chiffon scarf gives the same flowy effect. Or if you have a lace evening dress that can't be matched, then a huge long scarf of net dyed to match will certainly make it seem new—to say nothing of the dramatic effect!

So with the green light on parties this year, Hollywood says look your prettiest. And have fun!

THE END

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HOSIERY

“As You Like It”

READING, PA.

How Ingrid Became Joan

(Continued from page 36) As she climbed toward the top of the list of box office names, she also neared the end of her contract with David Selznick. And one thing she kept constantly in mind was that when she had worked out her contract she would be free to do a picture about Joan. The only difficulties were that everybody in Hollywood, except Ingrid, was afraid of the subject, and that she had no script about Joan that she liked and could offer to a director or a studio.

Without knowing any of these things, I wrote "Joan of Lorraine" in the fall of 1944, and began to think about the casting sometime in December of that year. My wife's advice, when she had finished typing the script, was to try to get Ingrid Bergman to play it. Ingrid had been a neighbor of ours at New City, New York, a few years before. When she first came to the United States she played "Liliom" with Burgess Meredith, and that acquaintance led to her renting Burgess's house for a time while he was in Hollywood. Ingrid and her husband, Dr. Lindstrom, came to lunch with us, and we talked about many things—including the imminence of the second World War, which was then looming over us and the possibility of American participation. Ingrid was at that time much more silent, much less assured, than she has since become. Her beauty was breath-taking, but whether she could act or not I had no idea. She did not have any of the superficial aspects of an actress. She was reserved, poised, seemingly without temperament, seemingly just an amazingly beautiful Swedish girl.

BUT when you saw her on the stage (and she played in both "Liliom" and "Anna Christie") this impression vanished. Out of this girl who seemed to have no temperament came a steady flow of emotion to fill and illuminate the parts she played. She would have triumphed as overwhelmingly in the theater then as she did later in pictures if she had been more fortunate in the roles assigned to her. It just happened that Burgess Meredith (who played opposite her in "Liliom") is not tall enough to play opposite Ingrid—and it happens, too, that Ingrid is not at her happiest when playing a prostitute, as she was in "Anna Christie." She is so pure, so clean, so uncontaminated as a person, that to do her best she must essay a less bedraggled character than the unfortunate girl who gives her name to this early O'Neill play. Nevertheless, her ability and her amazing emotional power came through in both these revivals, and she convinced me and my wife that she was a stage actress with great possibilities. It was the memory of those two performances that made my wife certain that Ingrid was first choice for "Joan of Lorraine." And I agreed about that. The only question in my mind was whether Ingrid was still ambitious to appear on the legitimate stage. She had become so famous in pictures since we last saw her, she was so obviously the rising star, that it seemed most unlikely that she would gamble her future on a Broadway appearance.

But I went to California, taking the play with me, and when I told Ingrid what it was about, she told me the story of how long she had been trying to get herself cast in the part of Joan. As soon as she read "Joan of Lorraine" she said she wanted to play it. She promised to play it, in fact, as soon as she was through with her picture commitments. She wanted to play it not only on Broadway



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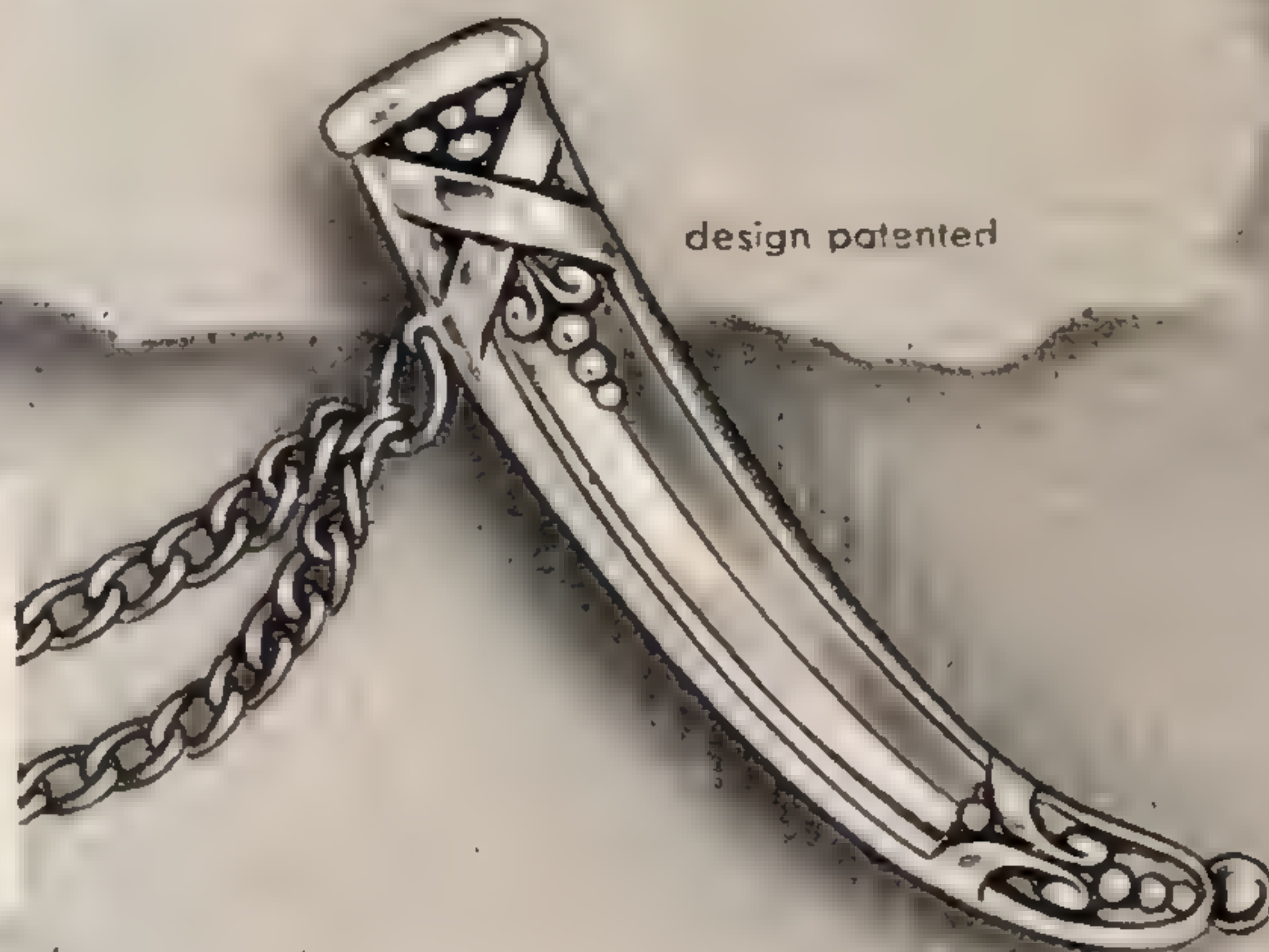
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but also as a picture. Her main concern in discussing the contracts was that there should be doubt that she would play both the stage and the picture versions of "Joan of Lorraine." She was in such great demand in the studios that she felt she could give only one season to Joan in the theater, and so she asked that the run be limited. At first, it was set at eight months, then, since she felt that was more time than she could afford to give, because she was the perfect Joan, and because she intended to play the picture as well as the play, the Playwrights' Company agreed to a six-months' contract.

"Joan of Lorraine" has more pull at the box office than any other play I can remember. It is harder to get seats for it than for any other play the Playwrights have produced, or for any now running in New York. It could remain at the Alvin Theatre at least three years. Yet Ingrid's contract allows her to leave it some time in May. If she were to leave for any other purpose than to make a picture version of "Joan of Lorraine," it would be difficult to reconcile us to her departure.

THE END



Greer Garson

To the Editor, PHOTOPLAY,
205 East 42 St.,
New York, N. Y.

Dear Sir:

Since my reference to "haggis" in my Christmas article in the January issue of PHOTOPLAY I have received a number of letters from readers who seem to have *inside* (!) information on the subject.

The gist of the matter seems to be: "Haggis is an over-sized sausage composed of a sheep's heart and liver, with onions and suet, mixed with oatmeal and boiled in a sheep's stomach. Scots have been known to walk miles for it, but other inhabitants of the British Isles claim it is unfit to eat."

Thought you might be interested so I am passing it along although perhaps the subject is less suited to PHOTOPLAY than, say, to "The Readers' Digest." (Ouch!)

With best wishes for the New Year, I am

Sincerely,

Greer Garson

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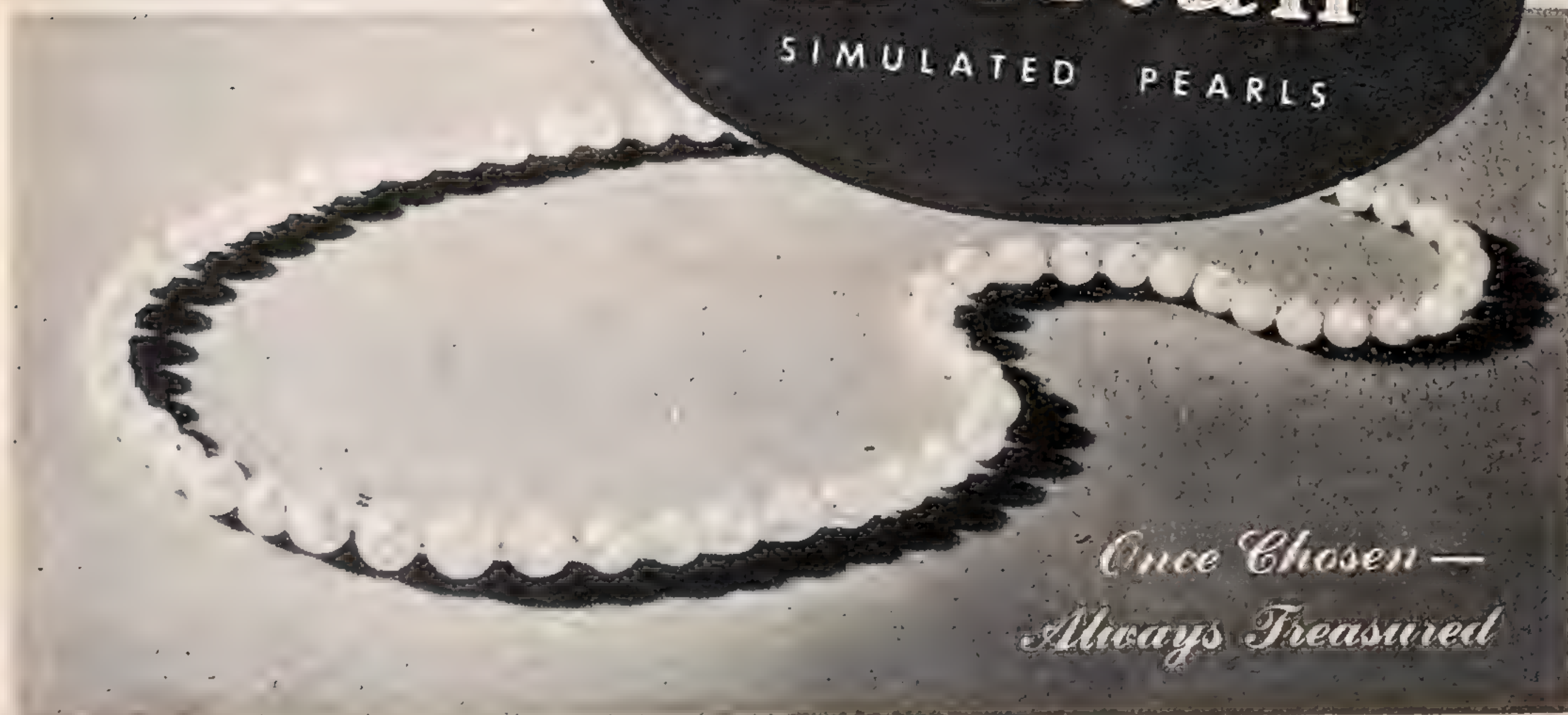
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*Once Chosen—
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The Squire of Vinegar Hill

(Continued from page 46) he is determined to learn it.

He hails from Vinegar Hill, Indiana, Pennsylvania, was born on May 20, 1908. He is Scotch-Irish. He was a skinny kid, wore eyeglasses, and wanted to be a big-game hunter. Like the hero in many a movie, he merely took off his eyeglasses one day for a heroine and never needed to wear them again.

He is six feet three inches tall, weighs 160 pounds, has brown hair streaked with gray and is always trying to keep it neatly combed.

He became interested in the theater while at Princeton. He is a graduate of that university and has a degree in architecture. However, the main thing he got from Princeton was the stage experience from working in the Triangle shows. The day after he was graduated, he accepted an offer from two Princeton grads to work in their stock company at Falmouth, Massachusetts.

His job with this stock company was to play the accordion in the combination tearoom and night club next to the theater.

LATER he appeared in stock in Baltimore with Margaret Sullavan and Henry Fonda, who were unknowns then. He and Fonda and Maggie are still great friends, even though Fonda and Margaret have long been divorced and both are remarried.

When he came back to Hollywood, his Brentwood house was tenanted and he stayed at the Hank Fondas for months until he could move into his own house.

It is a comfortable house, not too large. There's a large divan in front of the fireplace, occasional chairs, a piano and a recording machine. He likes jazz music. In the back is a den with a small bar in the wall. He now has book-lined walls in his house.

He does little reading and is ashamed of it. He feels everyone should read. He just didn't get the habit. What time he does have to himself is either spent fishing, golfing, helping Fonda make model planes, or going to parties.

He's not a joiner. As a veteran he belongs to only one group that might be vaguely construed as a veterans' organization—the Air Forces Association. He's on the board of directors, along with Jimmy Doolittle.

He's no clothes horse, and has no aspirations toward being named one of the best-dressed actors. He's not vain. His idea of dress is to be able to put on a pair of old slacks, a sweatshirt, sox and moccasins. He hasn't too many suits, and when he gets dressed up he just wants to be neat.

He hates banquets where guys get up and speak for hours and never say anything. He can stretch out a silence in an interview longer than any other actor.

He is attentive and well prepared on a set. He comes there knowing his lines and his job. However, he will listen to direction, for he tries to select a picture because of the director. He isn't concerned about "scene stealers," and believes that anyone griping about them is plain silly. He says, "The idea is to just get in there and do your job to the best of your ability." Which is what he does in "One Big Happy Family," for Liberty Films.

He is almost always chewing gum. He often has to be reminded to toss it away when doing a love scene.

He hasn't got a finicky appetite, but eats whatever is put before him. He has the orange juice habit. Immediately

upon arising in the morning, he has a glass of orange juice. When he starts eating, he can really pack it away.

He is a typical movie fan and goes to the movies often. His favorite actress is PHOTOPLAY's Gold Medal Lady, Ingrid Bergman. His favorite actor is Spencer Tracy. He would like to make a picture with Bergman, and he would also like to do one with Barbara Stanwyck who, like Margaret Sullavan, he considers a very fine actress. If he weren't a star himself, he'd probably be stopping the stars and asking them for autographs.

In fact, after he got out of the Army, he visited Metro and took a look at Van Johnson, this phenomenon who developed while he was away, for he wanted to see what the bobby-soxers shriek at and go for. Then about a week later, while exiting from a department store in Beverly Hills, he was besieged by bobby-soxers who wanted bits of his new civilian suit.

"I'm not Van Johnson," he said, smiling. "We know it," shouted a bobby-soxer, "but you send us, too."

He amuses himself by playing the accordion. His favorite selection is "Sweet Sue." He plays the flute secretly.

He doesn't get angry quickly or often. In fact he hasn't been angry for too long. When he gets angry, he stutters.

His favorite outdoor sport is golf, and he plays a good game. His golf partner is usually Bill Grady, Metro casting chief, an old friend. Other friends are the Leland Haywards (Margaret Sullavan), the Fondas and Cary Grant. He wears well.

He has romantic appeal off the screen as well as on. He is the shy type with the girls. He has good taste, having been romantic with such lovelies as Olivia de Havilland and Rita Hayworth. A recent romance was Anita Colby. He is silent about his romances. He will go with an actress for weeks before he tries to kiss her.

It is his slow approach that makes them believe that he is different.

He shaves himself once a day, prefers a shower to a tub, and is ticklish.

He sleeps alone in a large bed, for he likes and needs plenty of room. Before the war he was a pajama sleeper, but now he sleeps in the nude. He has no regular hours for going to bed. He goes to bed when he's tired.

He is eager to get married, settle down, have a home and a number of Jimmy Stewarts. And he's a determined fellow!

THE END

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Bubble Blonde

The test was such a

surprise, little Audrey

hadn't a word to say

BY SARA HAMILTON



Glitter news: Audrey Totter, starred in "Lady in the Lake"

ALERT, knowing, intelligent, yet blonde and beautiful, Audrey Totter—like the other little Audrey of story fame—"laughed and laughed" at her chances for pictures. In fact she paid so little attention to a screen test, her agent grabbed her just as she was about to agree to another year of radio. Her voice, rich and throaty, had caught the attention of Marvin Schenck who arranged for a test at M-G-M; a test Audrey had no faith in. When it resulted in a contract, no one was more dumbfounded than Miss Totter of Joliet, Illinois. Unfortunately the lack of television prevented the listeners of such serials as "Ma Perkins," "Cisco Kid," "Road of Life" and "Bright Horizons" from viewing the five foot three lovely or they'd have stampeded the studios.

Reversing the usual procedure for young actresses, Audrey went from stage to radio to screen. The stage came after she'd graduated from high school and trekked off to Chicago, against her parents' wishes. After they'd viewed their daughter in such plays as "Stage Door," "Night Must Fall" and "My Sister Eileen," which toured the country, they thought to themselves well, now, this isn't so bad. And then Audrey ups and goes to New York and when no show came peeping over the horizon of Shubert's Alley, she went to radio, from there to Hollywood where she sat and sat and fretted and fumed for almost a year.

Little bits at which she snatched eagerly finally came her way in such movies as "Main Street after Dark," "Dangerous Partners," "The Sailor Takes a Wife," and "But Not Good-bye." Those roles paid off, for when Robert Montgomery saw Audrey in a

wee bit, he was so impressed he tested and cast her for the lead opposite himself in "Lady in the Lake," the picture Robert directs and stars in. Studio workers loved to linger on that set and just listen to the hazel-eyed blonde who had something to say and said it with bubbling wit and humor. The awful truth is she can figure out her own income tax and even likes to test herself against those "How Much Do You Know?" quizzes in magazines.

Obviously someone pitched her a curve, several of them, and she knew exactly where to place them for Audrey possesses a form divine. She eats three hefty meals a day and nary adds one pound to a delectable one hundred and three.

Her parents, her two brothers and two sisters, all in Joliet, are her most devoted fans. Naturally.

She can mount a deer head or stuff a skunk with the best of them, having studied taxidermy in school. Suits in odd shades, such as chartreuse, worn with tons of old gold jewelry add to her chic and smartness, and no one would guess in a million years Audrey taught Sunday School in the First Christian Church in Joliet. Her most embarrassing moment occurred during her last New York radio broadcast—a soap opera. Audrey, no longer in the show, asked for a small part as a farewell gesture. When they gave her the commercial to read, Audrey was delighted until she suddenly heard herself saying to the vast audience of listeners, "Use Blank's cream, tissue it off, and leave a light film of skin on your face overnight." The performers had hysterics, the sponsor had apoplexy and Audrey left hurriedly next day for Hollywood.

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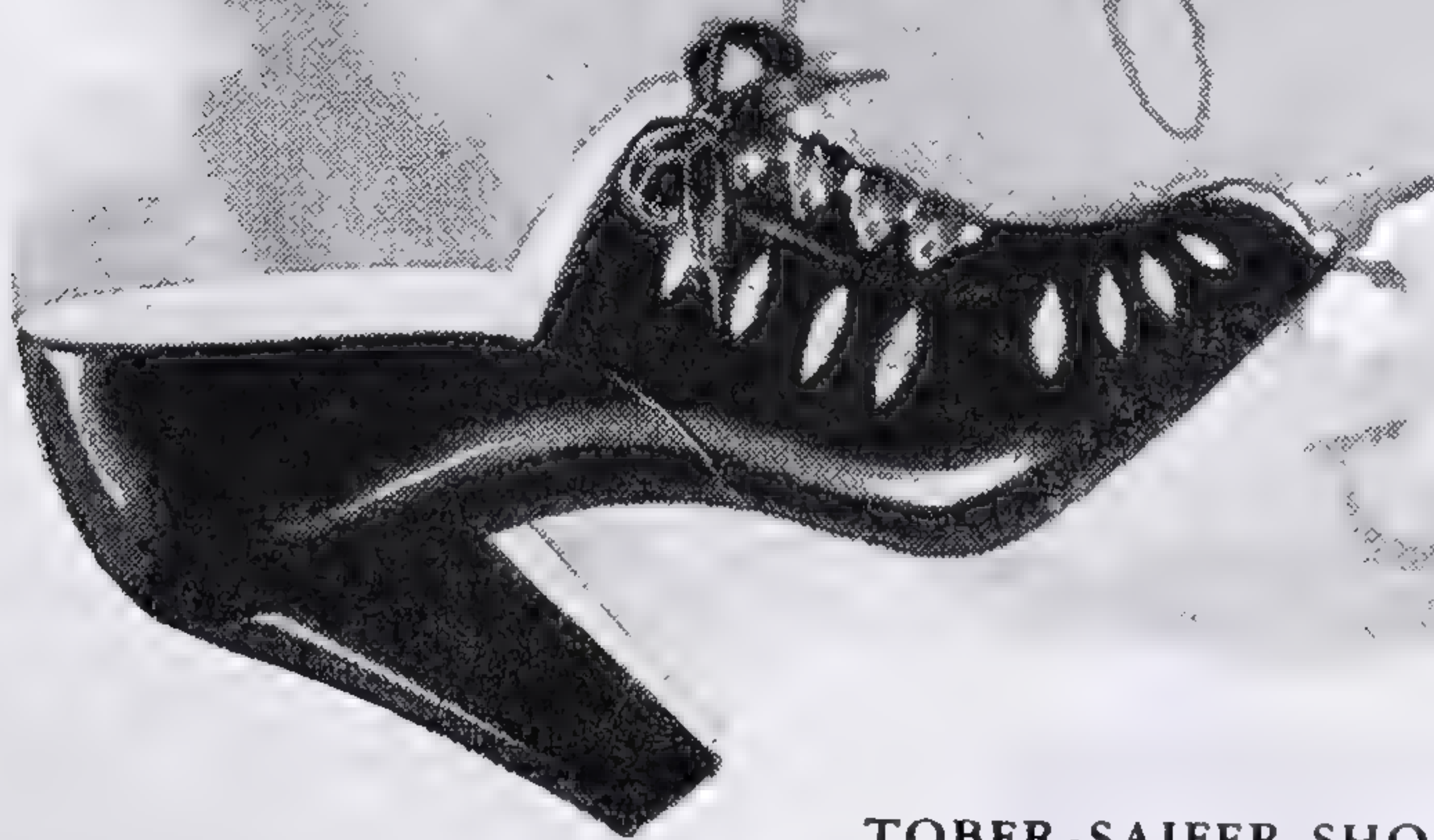


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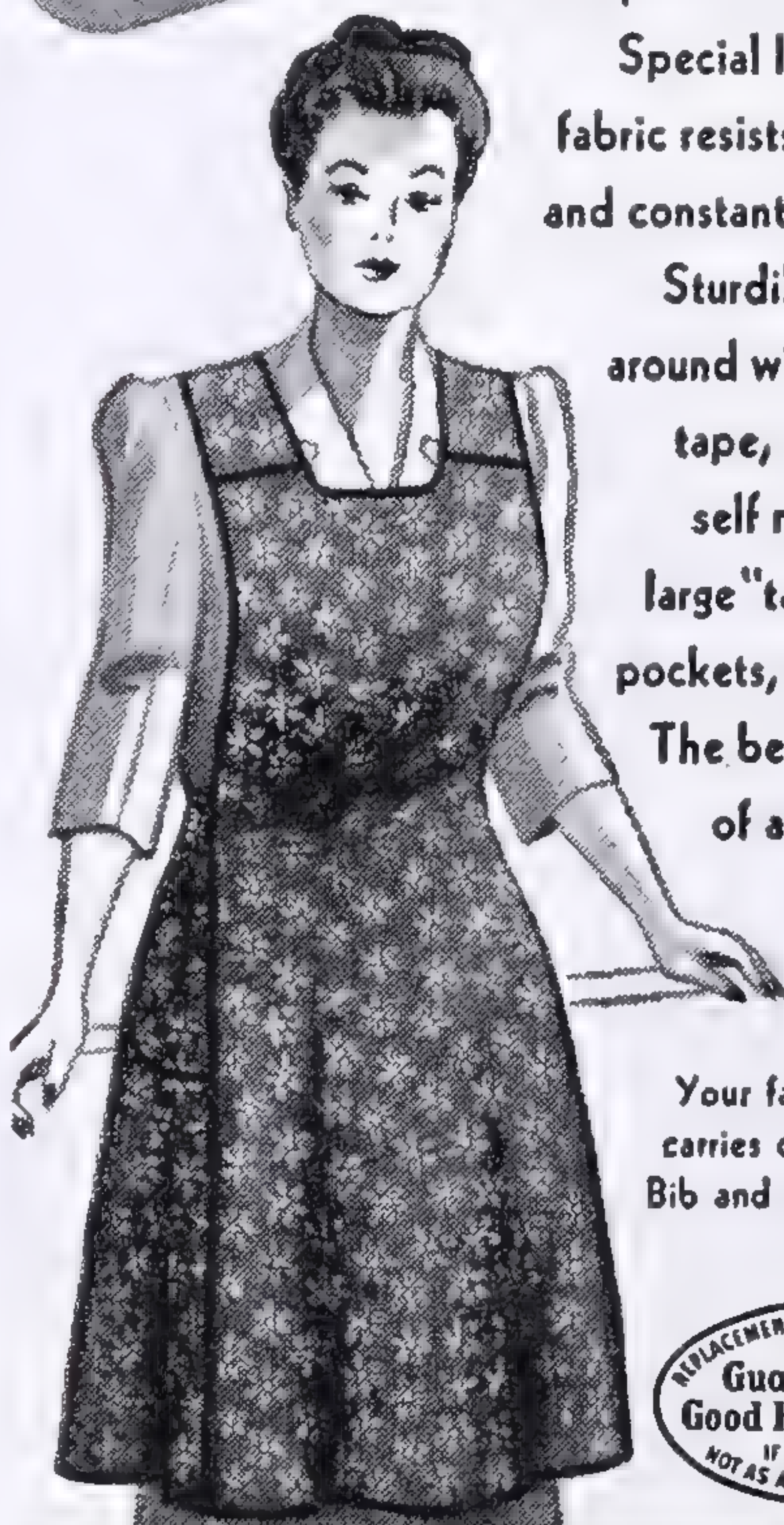
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Photoplay's Gold Medal Party

(Continued from page 62) It was a girl and two guys—one, a man with a head like a chrysanthemum, the other, with a voice as pure gold as the PHOTOPLAY medals. The girl wasn't even there—that tall broad-shouldered girl you voted the most popular actress of 1946, Ingrid Bergman—because she was appearing in New York as the star of the Broadway hit, "Joan of Lorraine."

The chrysanthemum-thatched gentleman, as you very well know, was Danny Kaye and he was master of ceremonies. He presented the medals at a speed equalled only by the passing of champagne at the tables. He said, "You're welcome," to Van Johnson, for his citation as one of the top five actors, before Van got a chance to say thanks to the crowd; he gave Producer William Perlberg of "State Fair" barely time enough to thank Darryl Zanuck, head of the Twentieth Century-Fox Studio; he made Zachary Scott run to get the award for "Mildred Pierce"; he didn't give the witty red-headed Greer Garson time to get in a word as she accepted her citation; he galloped right through Peter Rathvon and Leo McCarey, representing the studio and the producer-director of "The Bells of St. Mary's." But he did stop long enough to whistle at Lana Turner, swaying up to get her PHOTOPLAY citation—and also an introduction to Dr. Gallup, whom she'd never met before. Danny sang; Danny clowned—but Fred Sammis topped him by presenting him with a gold-studded bib for his own best production—his newly born daughter, Dena.

The other guy—well, he was none other than Mr. Harry Lillis Crosby, complete with tuxedo, which was for him an almost unheard-of bow to the occasion. And he was utterly and enchantingly Bing. A lesser showman would have sung "The Bells of St. Mary's"—but Bing knew better. He wasn't pretentious. He wasn't mock-modest. He caroled "A-Huggin' and A-Chalkin'" and "Ole Buttermilk Sky." He did a duet with Danny. He grinned and radiated charm—and kidded Bing Crosby. In three words, he was perfect.

So was the whole evening—the best evening ever in Hollywood—until the Gold Medal Party of 1948 which your votes, you readers and you movie-goers of America, will make possible and at which you, only you, will have charge of the guest list.

THE END

ELSA MAXWELL

rocks the cradle!

She was so enthralled with

LIZA MINNELLI

that she wants to tell you

about this amazing young lady

and her lovely mother

JUDY GARLAND

in May

Photoplay

Shadow Stage

(Continued from page 14)

gerated to make a point, in a courtroom where *Nora* faces the gruesome decision.

The "what would you do?" dilemma is what gives the picture its stiff punch; otherwise, it might have turned into a run-of-the-mill back-street film acted routinely by Sheridan and Smith. Bruce Bennett plays *Dr. Merriam*, good friend of the family; Robert Alda is a sympathetic faithful lover for *Nora*.

Your Reviewer Says: You'll wonder about it.

San Quentin (RKO-Radio)

WHEN Lewis E. Lawes says by way of introduction that this picture is to be a glimpse of life behind the bars of federal prisons, he has everyone perking up. This is a short reaction, though, due to the sad fact that life in prison gets the light touch and the escape of a criminal the heavy one. Which means that this turns into a routine gangster picture—and not too good a one at that.

Lawrence Tierney is an ex-convict who gets decorated for his country in the war and thereby wins his pardon. He is earnest and sincere about the work of the inmates' league for self-discipline. The press isn't; neither is inmate Nick Taylor who joins the league just as an easier way of escape than filing bars. Escape he does and Tierney decides to go off on his own and capture him thereby—to his mind—saving the honor of the league. That he could have worked just as well with the police just doesn't seem to occur to him, but at any rate, this is the signal for the screeching of tires in the usual automobile chase, the rat-tat-tat of a lot of gunfire and the eventual man-to-man fight between Tierney and his prey.

Tierney gets excited about nothing that happens—he is grim throughout. That will probably be your reaction.

Your Reviewer Says: Old stuff.

Best Pictures of the Month

The Red House

Sinbad the Sailor

My Brother Talks to Horses

Boomerang

Best Performances

Edward G. Robinson in
"The Red House"

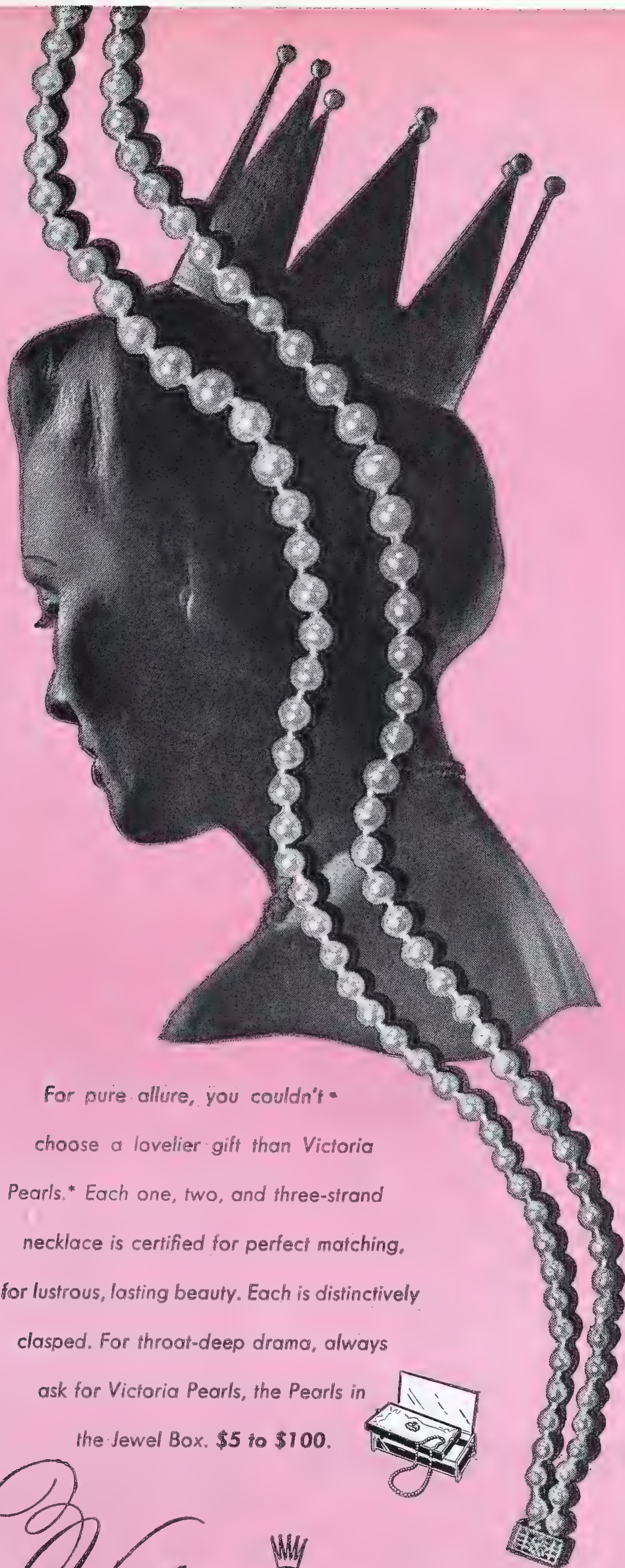
Douglas Fairbanks, Jr.
and Walter Slezak in
"Sinbad the Sailor"

Butch Jenkins, Peter Lawford
and Spring Byington in
"My Brother Talks to Horses"

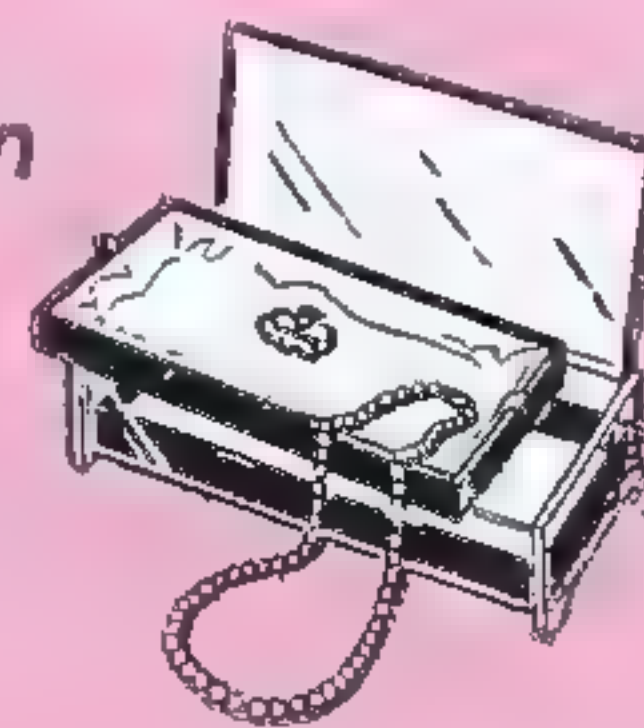
Robert Mitchum in "Pursued"

William Bendix in
"I'll Be Yours"

Dana Andrews and
Lee J. Cobb in
"Boomerang"



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If You Were the House Guest of John Lund

(Continued from page 59) in braids over a pair of very hazel eyes, black slacks topped by a scarlet and white jockey blouse—lovely as a Conover model. An easy simile, since before marriage and Hollywood, she was a Conover model, also a stage actress. The unexpected part about young Mrs. Lund is the utilitarian use to which she puts her decorative self. The "something" she can't wait to show you is her newly completed job of window drapery.

"Just finished the valances this morning." The valances are chartreuse crash, with side panels of a blending California print framing the wide windows. Like the entire interior, they emphasize the color and spaciousness you somehow weren't thinking of as you stepped in from outside. Shaggy chartreuse carpeting covers the living-room floor; one wide, low divan is tailored in chartreuse, on the other side of the room is a sectional group upholstered in the California print. Two straight-backed chairs strike a challenging, ruby-red note, and with a trio of stunning lamps and a red lacquer fire-screen, give a Chinese Moderne motif.

"A nice change from the Early Packing Crate period we went through for the first six months," remarks John. "Looks pretty smart, don't you think? You do? Well, don't let it fool you. This figured couch, for instance, is really a bargain-basement job—looks good on top but underneath it's put together with spit and cardboard. I don't trust it."

"He's green eyed because I found the couch first, then went out and found the same, exact print for the drapes—which, as anybody knows, is impossible," says Marie complacently.

YOU suspect she has analyzed the situation correctly because her husband has just shown his distrust by lowering his six-foot weight, all at once, with a thud that would shake a marble bench. This particular piece of furniture, you are to learn by experience, is a kind of throne your host leaves only at reluctant intervals and from which, without disturbing his horizontal stance, he can heckle in all directions.

Before relaxing completely, however, he does his duty: "Can I get you anything—a piece of candy, a stick of gum, a strong drink? No? Good! Show her our back yard, honey—I don't want to get myself sunburned," he adds comfortably.

"Varlet!" Mrs. Lund is leading you through a dining room St. Peter would be content to be caught taking a snack in. The walls are papered in a heavenly gray-blue, white patterned, and sheer white silk-voile billows in soft clouds at the windows. The rug is a shaggy gray-blue to match the walls and the chairs are thickly upholstered in white. "We—correction, I—am going to paint the table white, too," says Marie.

Through a spick-and-span kitchen, and running across the back of the house is a wide and comfortably furnished sunporch. A flight of steps below it is the green and rolling back yard. Below and beyond both yard and porch is a priceless view of lush Cahuenga Pass—"The only thing about the house we didn't want to do over— isn't it wonderful?"

How really wonderful it is, is easy to comprehend when you know that the Lunds, fresh out of New York, were for a while one of Hollywood's most homeless and harried couples. Three hotels, a motel and a boarding-house room all turned out to have one common feature—a built-in

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eviction notice. "You can't imagine how desperate I was the day they told me we'd have to give up our room," recalls Marie, leading you back inside. "I guess it showed on my face because walking down Hollywood Boulevard, just aimlessly, I passed a girl who stopped me. It turned out that I'd been introduced to her some weeks before, and she recognized that I was in trouble. 'They're selling a little house across the street from my home,' she told me. 'Why don't you take a look at it?'"

The house, darkly furnished, seemed rather small for the large sum the owner was asking. Moreover, newcomer Lund wasn't ready to buy.

"Too much responsibility," he told his wife. "This is no time to tie ourselves down. In this business, you never can tell what will happen."

ALTHOUGH this last remark will never establish John as a prophet, it was not entirely unfounded. In New York he had enjoyed the highly successful role in "The Hasty Heart" which brought him to Paramount's notice, and before that, a year's run in the lavish musical, "Early to Bed." Before these clicks, however, he had at various times exercised his bent for ditch-digging, soda-jerking, carpentering, time-keeping, advertising agency work, and as a minor thespian in a World's Fair pageant—none of which classified as stationary occupations. So, "Let's keep looking," he told her.

"We took a cab and went up and down street after street," says Marie. "Of course, John insisted I picked the streets I already knew had no vacancies. We looked at other places to buy, too—big barns for \$50,000—and one place, s'help me, which the lady was willing to sell for a neat sum, immediate occupancy, if I'd throw in nursing services during her imminent child-birth. All in all, I knew this place to be my own dear little haven when we finally got back to it.

"After that, there was the escrow we had to coax people to waive, so we could move right in. And the termites we had to coax to move out. And a leak in the kitchen drain pipe. And then there was the day they delivered my stove and because John had forgotten to leave a check to pay for it, they took it back again—"

"Hey," calls the check-forgetter at this point, "I have just realized that is the longest and saddest story I have ever listened to. If it gets into print, you have just set the home-owning business back a good twenty years. Besides, what happens to all that food I bought—doesn't a man ever eat around here?"

A man eats very well around there, as Marie eventually demonstrates. There's a lamb curry, a lettuce and tomato salad with a secret-recipe dressing, and hot garlic bread. No potatoes, and fruit for dessert if you want to keep your figure, which you do. And salting the entire meal, there are Barrymore anecdotes by John, complete with snorts and other characteristic gestures.

The Lunds are not party or cafe people. To a fellow who has to hit the sound-stage early every morning, Saturday seems like a nice time to stay home and indulge. "My favorite bad habit—laziness. We like to read—sometimes we play cards—but usually we just sit around and try to raise tedium to a new level." This particular Saturday night, however, there is a new foreign importation at a favorite cinema. John, who is a serious actor for all his funning, would like to see the Noel Coward picture so you're off for a "Brief Encounter" with the Britisher. Afterwards there is a slight controversy over the merits of a chicken sandwich at Dave's Blue Room, as opposed to the lure of a chocolate soda at a drive-in. Home—and

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a hot cup of tea—wins out.

Sleeping rooms are on opposite sides of the house. The master bedroom is done in bleached oak, its counterpane and curtains hand-tinted to a particularly sunny yellow by Marie. The guest room is in a state of making up its mind whether to be den or bedroom, with only a comfortable studio couch so far positive of its use.

"You can blame the unfinished state on John," says Marie. "I was reckless enough to take him along to help me pick out the furniture. He spent the entire afternoon confusing me—likewise the salespeople. I'd ask to see something special and John would pop out with 'I don't like your attitude!' Not to the clerk, but to me. 'Women are habitually discourteous, don't you think?' he'd ask the clerk conversationally and the poor fellow wouldn't know whether he was in a sale or a debate. I finally gave up. Can you beat that for a help-mate?"

"I find myself a very lovable fellow—exuding charm from every pore," comments her husband contentedly. The exuding is cut short by a sofa cushion aimed by his wife's expert hand.

You sleep later than you'd planned and waken to the sound of splashing and a peculiar type of vocalizing later described as "robusto" by the bathroom baritone: "It has come in very handy at times. Once I joined a stock company in which it was the rule that every member of the cast had to be able to sing and dance. 'Everybody but you—you are the exception to the rule,' said the casting director after I had sung and danced for him."

Breakfast is an uninhibited refueling job of prune juice, eggs, thin pancakes, sausage and bacon. "But you will observe we are a household free from French toast," says young Mr. Lund. "You have no idea of how many months I stood embattled, fighting for my liberation from the silly stuff." After eating you take a turn around the yard to observe the strawberry patch which, in season, produces "berries so big you wouldn't believe 'em." After a sunning session on the porch with its adjoining mountain view, you take a short tour of the most fascinating room in the house—Marie's clothes closet.

Young Mrs. Lund, one of the most strikingly gowned girls in Hollywood, makes all her own clothes. A blue lamé evening gown with long intricately fashioned gloves to match—a ballet-length gown of black velvet, a tailored blue gabardine suit and coat. All copied from Schiaparelli cables months ahead of local fashion news. Her mother was a designer

and Marie's a gal who just can't stand to let her thimble cool.

"Have you observed my new slacks—beige burlap and one drop-hip?" Her husband does a mincing imitation.

He is in his favorite recumbent position one hour later when cries of "Fire!" accompanied by clouds of smoke and wife, Marie, burst out of the kitchen. The new range, informal as the rest of the family, has ignited with the chicken broiler and is blazing merrily up to the ceiling. Afterward, when the fire has been doused, it can be testified by witnesses that Mr. Lund has not stirred from his couch. "All out?" he asks, without turning his head. "How did you manage it?"

"We poured salt on it, you big hero!"

"Salt, humm? Very clever—very, very clever—"

For a minute it looks as if Mrs. Lund will not recover her voice. "You should have been here when I cut my finger one night," she finally says with indignation. "There I was with the finger practically hanging from the bone—and there he was stretched out on that couch—and you know what he said? He said, 'Keep it in the kitchen, dear. I don't want you coming out here and bleeding on me.' Can you imagine that?"

"Why not? I'm a man who takes cold easily—I have to be careful, don't I?" The Pride of Paramount twists an imaginary mustache, strokes his hair, and adjusts his feet to a more blissful position.

"Gone Hollywood, that's his trouble," says his wife, grinning.

And suddenly, between laughs, you know the reason the Lunds are so much fun to be with. Because they haven't gone "Hollywood," and it's doubtful if they ever will. Pleased with success, as evidenced by that high humor of theirs, but neither overwhelmed nor frightened by it. John has made a second picture, "The Perils of Pauline," with Betty Hutton. A fellow who refuses to go ga-ga over anything, including himself, he quite frankly thinks another type actor would have been better in the role. He prefers vehicles with a psychological twist, and while the studio is busy hand-picking a third role for him, would like to take a fling at something serious on the stage.

"Might as well keep my hand in back East, too—you never can tell what will happen in this business."

Meantime, he'll go on spending those lazy, laughing weekends—which, because John and Marie are such unexpected young people, go so unexpectedly fast!

THE END

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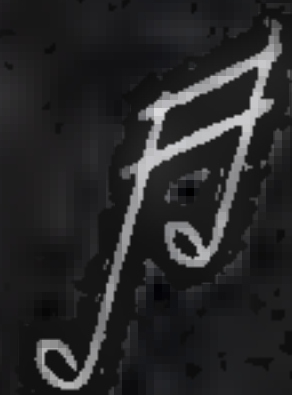


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The Magic of McCarey

(Continued from page 86) at a piano and plays old tunes. The cast gathers around and hums. "Now, in this next scene," says McCarey, absent-mindedly, "how would it be if. . ."

His "how would it be if" is an improvisation, a brand-new idea, which is not in the script, and which is likely to change the entire story line of a two-million-dollar picture. That's how "Going My Way" was made. Same with "The Bells of St. Mary's" and his other pictures.

THE fact that the son of a prize-fight promoter and the director of many films that turned the Hays Office into a worrywart has become the No. 1 maker of religious pictures is not a paradox.

The origin of "Bells" is heart-close to Leo McCarey. He had a sister, a beautiful girl, who was very deeply religious and who became a nun. The father was surprised but approving, and he did something about it. He called in Jack Johnson, Sam Langford, Joe Jeannette and a few other top-flight prize fighters of the day, explained the situation to them, and said, "How would it be if. . .?" So they put on a benefit performance. The result was a great many thousand dollars which Leo's father used to found the Convent of the Sacred Heart, one of the finest schools in the West. The sister died two weeks before the convent opened. She was a good-humored, intensely religious girl who liked to laugh. She had taken the name of Sister Mary Benedict.

Ingrid Bergman is a beautiful, good-humored, intensely religious nun in "The Bells of St. Mary's." Leo McCarey gave her the name of Sister Mary Benedict.

Aside from making pictures, Leo McCarey spends as little time in Hollywood as possible. He and his wife Stella Martin (his high school sweetheart) and pretty daughter Mary shuttle between Lake Arrowhead and the beach. They ride horses and surf boards, swim and kid each other.

In town, when good conversation and story-telling lure him into the bistros, Leo consorts with old friends Dave Butler, Buddy De Sylva, Gene Fowler, Bill Fields and other rugged gentry who can talk heroically about fighters, horses and the theater.

Leo's father, widely known as "Uncle Tom," sent him to the University of Southern California to learn the law. Leo took four years to complete a three-year course, but explained to Uncle Tom that he was taking special studies which would make him superior to the ill-prepared three-year students.

He won only once in his entire legal career. He represented the defendant in an attack case. "I argued so glibly about how much he loved this li'l gal," says Leo, "that the judge married 'em on the spot. My client wanted to beat me up after

court. Said he'd rather have had thirty years. I didn't get to handle the divorce."

He worked for a San Francisco law firm and made a meager living for himself and young wife by beating the office boy to work every morning in order to grab all the summonses that were ready to serve. Evenings, he wrote songs, which didn't pay, and played pool, which did.

It was Butler who got him in pictures, after songs, law, and pool-playing failed as steady careers. Leo started as a second assistant director at Universal, became head of the Hal Roach studio, discovered and teamed Laurel and Hardy, and became one of the great comedy directors of all time. There is a story around Hollywood that he once aspired to be a prize-fighter, inspired, no doubt, by the fact that he is indubitably good with his dukes.

"Tain't so," says Leo. "I weighed 126 as a kid, the limit in my class, and I boxed in the gyms. On fight nights, I drank three malted milks, which made me weigh 128. So they always threw me out. I never came closer to a championship than those malted milks."

He can't remember names. In a restaurant once with Butler, he saw a friend approaching. "Quick," he whispered, "what's that fellow's name? I know it but I can't say it."

"It's Fred Astaire."

Leo called Astaire over. "I want you to know a friend of mine, Fred," he began. "Mr. Astaire, this is Mr. . . . Say, now I've forgotten your name."

He imitates whomever he is talking about, and he spins yarns with the skill of a professional raconteur. He maintains his membership in the Los Angeles bar, but claims he can't write a contract. He is a soft touch for a songwriter with talent, or for anybody with talent, but not for the no-talent brigade. He made \$12,000 a year more as the Laurel and Hardy producer than he makes now—because of taxes. And he thinks it's a joke.

He's world-famous today for two pictures about the church. He was desperate about what to do after "Going My Way" until he received a note from a chaplain on a Pacific Island, a Father Pat Duffey.

"I think I can read your mind," wrote Father Duffey 4,000 miles away. "Just remember that religion can't be exhausted in a two-hour show."

So he remembered Sister Mary Benedict and made "The Bells of St. Mary's," with Ingrid Bergman and Bing Crosby. Now he is stuck again, but he is mulling an idea for a story with three priests in it.

Some day he'll say quietly, "Say, how would it be if. . ."

And the chances are he will come up with another PHOTOPLAY Gold Medal Award winner!

THE END

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What Should I Do?

(Continued from page 68)

school together or with one of them participating in the G. I. educational benefits, to write to me, telling their problems and how they have solved them.

Claudette Colbert

Dear Miss Colbert:

A year ago I married one of the finest men in the world. He is so good and kind that I know I am a lucky girl. However, nothing in life can be perfect it seems.

I knew before we married that his mother would have to live with us. This has not been easy as she means well, but she and I don't do things in the same way, and I feel that it is my home.

My husband's oldest brother has become a hopeless invalid. He and his wife have always been the type who spent everything they made even faster than they made it. My husband has spent hundreds of dollars on doctor bills for his brother, and has paid their mortgage payments for the past five years. Now his wife has made the statement that she is too young to be tied to a cripple, so she has left him and we have had to take him into our already crowded home.

I will soon be thirty, so I would like to have my family as soon as possible. I have been scrimping and saving so that we could bring children into the world with some sort of security, and could start to buy our own home. Now all that will be impossible if we must accept the burden of this brother-in-law, along with my mother-in-law. Can you think of some way to lighten the burden?

Margaret E.

I'm certain that there are a number of things you can do to aid your husband in this difficulty. First of all, you must remember that his brother and his mother may be very dear to him so don't antagonize him. Try to work along with him, easing his burden.

Your sister-in-law should be forced, legally, to accept at least part of the responsibility for her husband. You should see your public defender about this as I am certain that she can be forced to contribute to his support.

Since your mother-in-law attempts to run the house, why don't you allow her to accept the responsibility along with the nursing care of her ailing son? Why not return to work, setting aside your entire salary for a home and the welfare of the family you hope to establish. With care, you could save a nice nest egg in two or three years. Meanwhile, you would have given your mother-in-law the place she really wants, and you would have eased your husband's conscience about his duty to his brother.

Try to work out a comfortable solution that will engender no friction between you and your husband. Don't lose your temper nor become irritable; try to be constructive, and to attack the problem with cheerful efficiency.

Claudette Colbert

Dear Miss Colbert:

I am twenty years old. Three years ago I started going with a girl I met in school. Until that time I had spent most of my time with my mother, taking her shopping, to movies, driving her to call on her friends, etc.

When I started going steady with this girl, my mother was upset because I spent all my time with the girl.

The situation was temporarily solved when I went into the Navy where I spent two and one-half years. During that time

my girl wrote to me every single day and my mother wrote on the average of twice a month.

Upon coming home, I got engaged to my girl and began to spend more time than ever with her. My mother still feels that I should spend more time at home, and that I should care more for her than for the girl I intend to marry.

I love this girl more than anything in the world and want to know what is right.
Philip D.

Probably your mother's objection to your seeing so much of this girl, even though you plan to marry her, is that you are too young to marry—no matter who the girl is or how much time you spend with her. Frankly, I must agree that—even though you have seen almost three years of service—twenty is too young an age for a man to assume the burdens and responsibilities of heading a family.

However, the time will come in a few years when you will be in a position to marry. Perhaps this girl will still be your choice; perhaps there may be another love. But when you are certain that you have found your proper mate, you will have to be gently firm with your mother. Show her all the filial devotion to which she is entitled, but let her know from the start that you have every intention of making a life for yourself and your wife that will be independent of hers.

Claudette Colbert

Dear Miss Colbert:

I come from a very religious family. Now I believe in good and in divinity and in doing right, but I simply don't want to talk about religious subjects morning, noon and night. I believe and observe the Ten Commandments, but I take an interest in other things, too. My mother keeps harping on holiness and loving one's family.

The other night we were coming out of a meeting and she tried to put her arm around me. It had been very warm in the meeting hall and I was simply cooked, so I asked her not to put her arm around me. She said I was ashamed of her.

It's always like that. If I forget to kiss her before I leave for school, she pouts when I come home. I have an older sister and an older brother and Mom isn't quite as hard on them, but that is because they are downright mean with her if she gets too sticky. I can't be mean to her.

Can you think of some nice way in which I can tell my mother that I would bring my friends to the house more often if she wouldn't start to try to save them right off? And how can I let her know I love her without having her hanging onto me all the time?

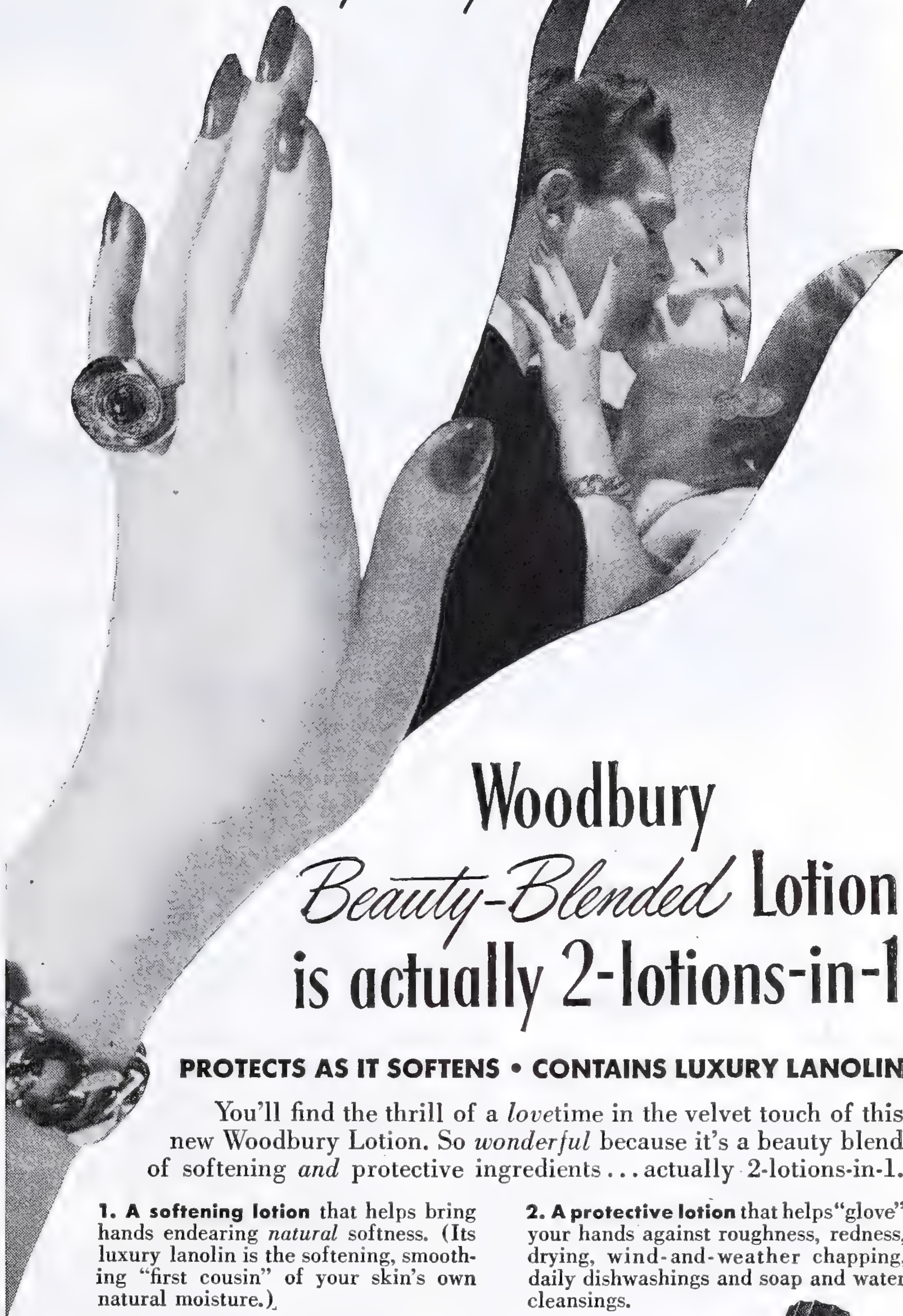
Ella Alice C.

Your mother is probably a demonstrative person who is devoted to her children and who yearns for their love in return. From your description of your older brother's and sister's behavior toward your mother, I would venture to say that they only increase her sense of being unloved.

There are many ways to make someone you love know of your affection. For instance, you might bring your mother an occasional surprise after school. Perhaps she likes some particular kind of candy—two or three bites of sweet would be unexpected, not expensive, and would please her. You might buy her an occasional handkerchief, or send her a card through the mail. You will find that she will make many fewer requests for physical demonstration of attachment if you go out of your way to assure her that she is deeply appreciated.

As for your religious problem: Simply go to your pastor and explain your prob-

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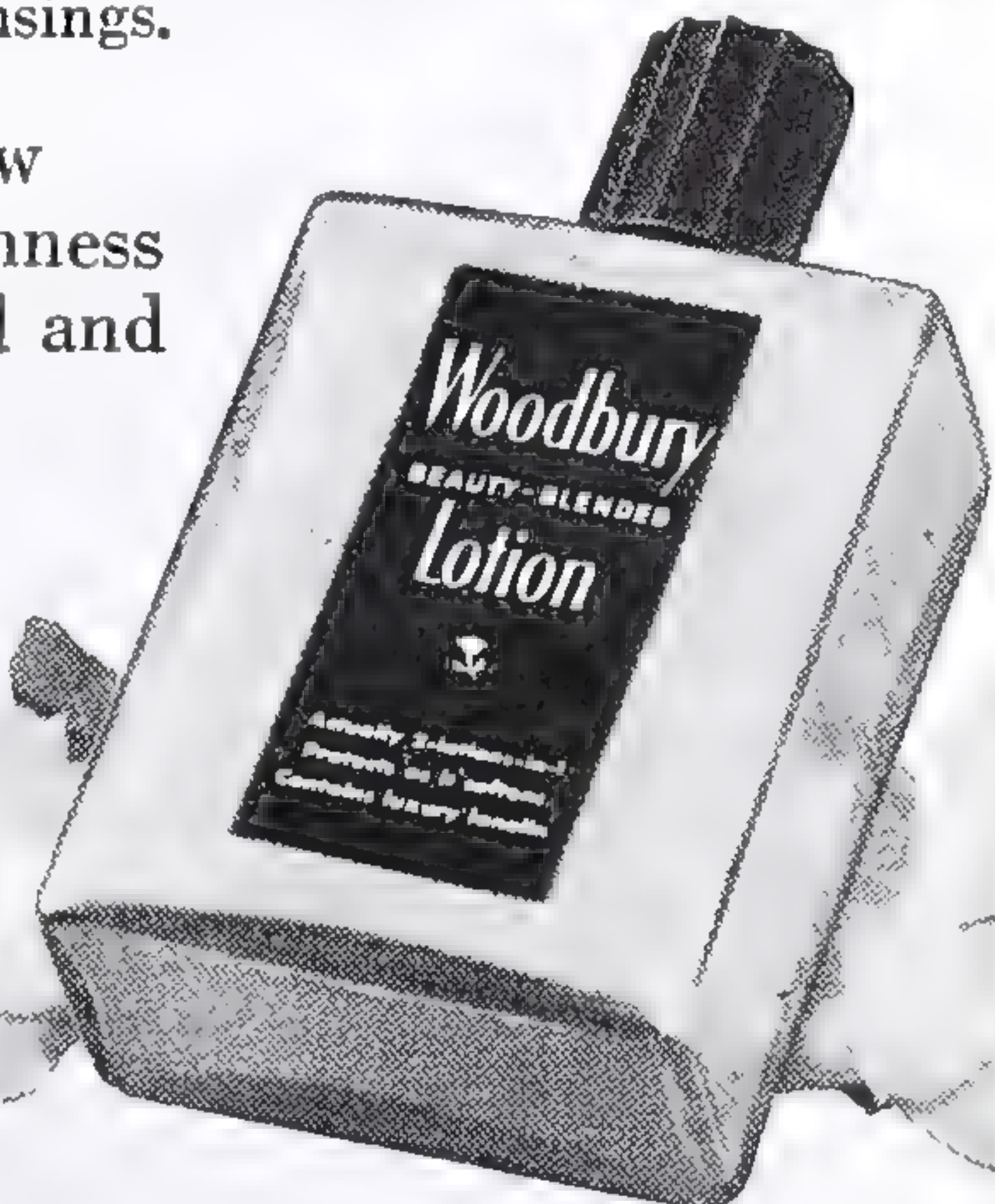
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lem in a fair, constructive way. Ask him to have a talk with your mother—without revealing your instigation of the talk—encouraging her to allow you to entertain your guests in your own way, just as your mother has her own methods of amusing her guests.

Claudette Colbert

Dear Miss Colbert:

I am twenty-one years old and have been married for one year. I can say with pride and gratitude that I have no marital problems. My tale of woe is, briefly, this:

My husband's work requires that he travel almost constantly, so we live away from home and friends. I travel with him, so I find that I have a lot of unused time on my hands. Because we are usually located in hotels I am somewhat limited as to recreation. I have tried busying myself with hobbies: I've worked on scrap-books and albums; I've window-shopped and explored towns; I've attended movies and listened to soap operas.

Yet I feel that my life is being wasted. It exasperates me to think that day after day I am accomplishing nothing.

Can you suggest a hobby that will bring happiness to a lonesome girl?

Sharon E.

The world is so full of things to do that my problem, in answering you, is to refrain from filling the rest of this magazine with suggestions.

First, why not plan for the future? Since you and your husband travel, why don't you start a study of languages. You should buy any of the several books guiding language study and bolster these with recordings which can be played upon a small portable phonograph.

While memorizing vocabularies, or listening to recordings, you might start

to embroider a set of petit point covers for a dining-room suite.

You wrote to me from a large city, so undoubtedly there are a number of orphanages nearby. Whenever possible, you should introduce yourself to the superintendent, and make arrangements to take two or three children on an afternoon outing. There is always need at hospitals, homes for the aged, or orphanages for a cheerful person who wishes to be of service.

Please let me know whether any of these suggestions prove to be of help to you.

Claudette Colbert

Dear Miss Colbert:

I'm seventeen and I am in love with a man thirty-two. I have been going with him for over a year.

I know he loves me because he does everything in the world for me. He says he would marry me tomorrow but he hasn't enough money. He claims he never has had anything and he never will have anything.

I have told him that by both of us working together we could get along fine and make a good life together, but he doesn't see it that way.

He tells me to go out and have a good time, but I don't want to because I love him too much.

What should I do—keep on staying at home in hope that he will change his mind, or go out and try to forget him?

Doris N.

I have said it before, but I'll say it again: When a man gives a girl an excuse for not marrying her, the plain truth is that he is not in love with her, or he has some secret and highly important reason for not wishing to marry

her.

When a man is in love with a girl he thinks nothing of asking her to marry him, even if he has to borrow money for the marriage license. Nothing matters except being with the girl of his choice.

Any girl who refuses to have dates when a man specifically suggests that she go out with other men, simply doesn't understand the basic personality of mankind. A man in love is jealous; he can't bear to think of his girl being out with another man.

By all means, take this man's advice. Go out on dates with other boys. One of two things will happen: Either you will find someone more suited to you, or this man will come to his senses and decide that he loves you and wants to marry you after all.

Claudette Colbert

Dear Miss Colbert:

When I was ten my widowed father remarried. I tried to please my stepmother and gain her love for my father's sake, but she was always cold, critical and treated me like an unwanted outsider.

When I married, my stepmother told my husband that she didn't like him and never would and made a good many disparaging remarks about his family background. We moved to another city, so her unkindness made no difference in the happiness of our marriage. We now have a three-year-old daughter.

A year ago my father died. My stepmother made a series of bad investments and eventually lost everything my father had left her. I had inherited nothing from him, incidentally. Last week I received a letter from her, asking us to take her in. Glenn flatly refuses even to consider the matter and says that I must choose between my stepmother and him

I feel that I owe her something for the seven years of care she gave me, even though I know she never liked me. Furthermore, I know she loved my father deeply. Should I endanger my marriage to take her into my home, or can I refuse without suffering from a guilty conscience?

Betty B.

Your first consideration, of course, should be your husband and the happiness of his home. Under the circumstances I see no reason why you should threaten that happiness by bringing your stepmother into your home.

Since you have said nothing in your letter about your stepmother's health, I assume that she is able-bodied. I think you should feel quite free in suggesting to her that she go to work. For her own happiness, as well as yours, she needs to make a new place for herself in life.

However, I do think it would be extremely generous of you and your husband if you could send her a small amount of money for a few months until she is able to find employment.

Claudette Colbert

Dear Miss Colbert:

I am nineteen and soon to be discharged from service. I am still undecided about my lifework, and therein lies my problem.

When I was eleven, I discovered in a doctor's clinical report that I was an adopted child. I questioned my mother about it and she admitted its truth. I realized that discussion of the matter was painful, so I let the subject drop.

Since then, I have been wondering just what work my personality best suits me for. My temperament differs from that of both my foster parents. I feel that an investigation of my "birth" parents might reveal some interesting facts about my

heredity influences. Also, I strongly believe that everyone has a right to know of his origins. However, I hesitate to hurt my foster parents. I will welcome anything you have to say on the subject.

Stuart O'M.

Psychologists tell us that environment is far more important in determining the future of a child than his heredity. Furthermore, hereditary influences are difficult to trace since some children seem to resemble one particular grandparent more than their parents.

Since you have been screened by the service, a reference to the aptitudes discovered by Navy psychologists will serve you more efficiently than all the parental investigation on earth.

Your foster parents love you; they would be deeply hurt by any hint that you are dissatisfied with them and are seeking other parentage.

Why not relegate the past to the past. It is only your future that counts—that, and the happiness of two people who have given you their loyalty.

Claudette Colbert

Dear Miss Colbert:

Because of my admiration for you and for your work in "Imitation of Life" I feel that I can explain something that has long been on my mind.

Here in the South, we colored people are segregated, as you know. So are our children. I teach a group of youngsters who love Western pictures. Naturally they are also mad about the actors.

A few stars visit our cities from time to time to make personal appearances. Our youngsters are wild to see such famous people as Bill Elliott, Tim McCoy, Roy Rogers, Charles Starrett, John Mack Brown, Hopalong Cassidy and Tex Ritter.

All of us, children and adults, save our pennies to see these admired performers, so we have wondered if it wouldn't be possible for them to pay brief visits to our theaters. Our youngsters are quite as enthusiastic an audience as they will ever find and our manners are above reproach.

I have written only in the hope that a word to an understanding person might bring a bit of unexpected happiness to some of our children.

A Teacher

(I am happy to publish this letter. I am certain that it will bring "unexpected happiness" as soon as arrangements can be made by the studios concerned. C. C.)

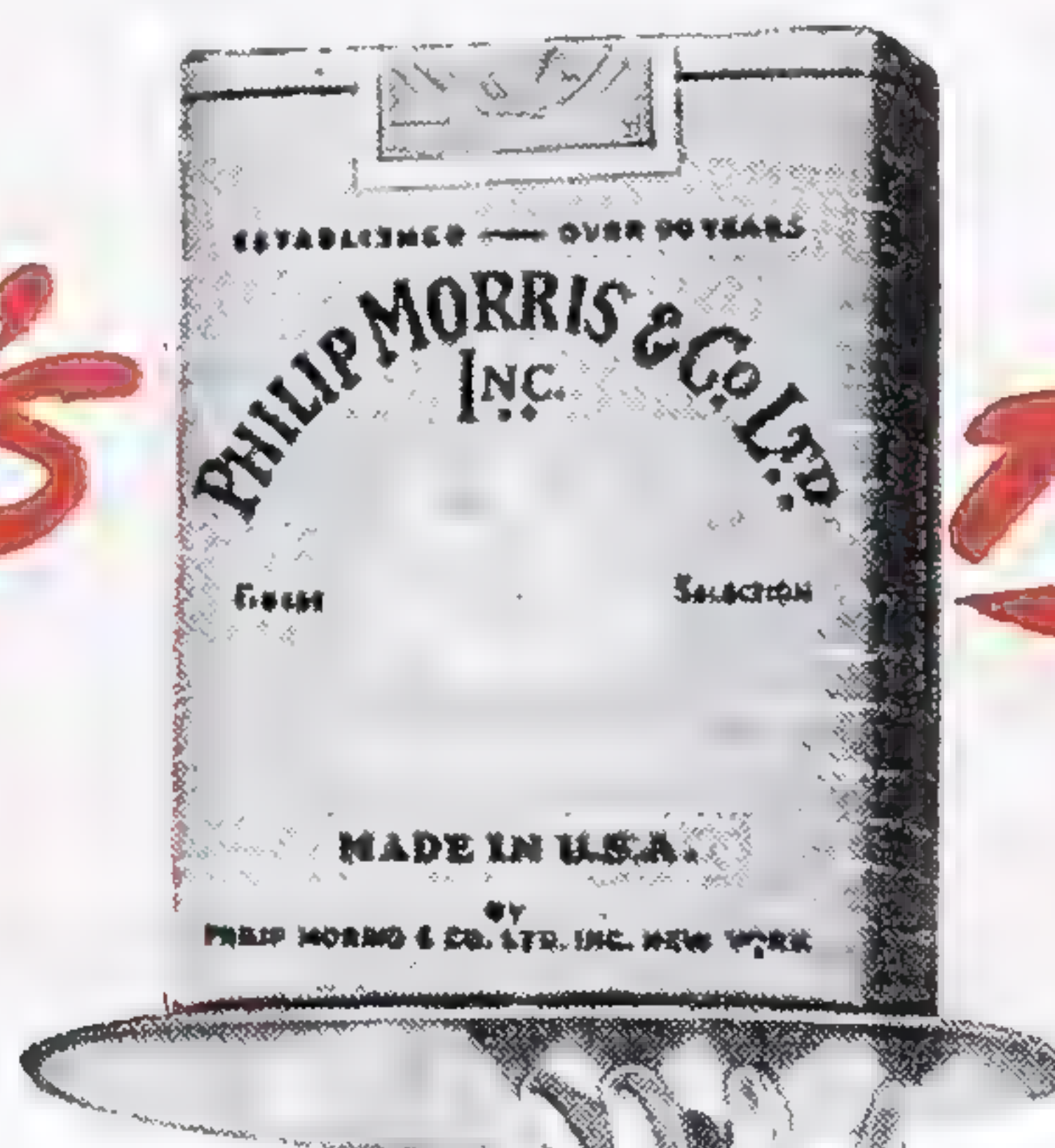
Have you a problem which seems to have no solution? Would you like the thoughtful advice of

Claudette Colbert?

If you would, write to her in care of Photoplay, 321 S. Beverly Drive, Beverly Hills, California, and if Miss Colbert feels that your problem is of general interest, she'll consider answering it here. Names and addresses will be held confidential for your protection.

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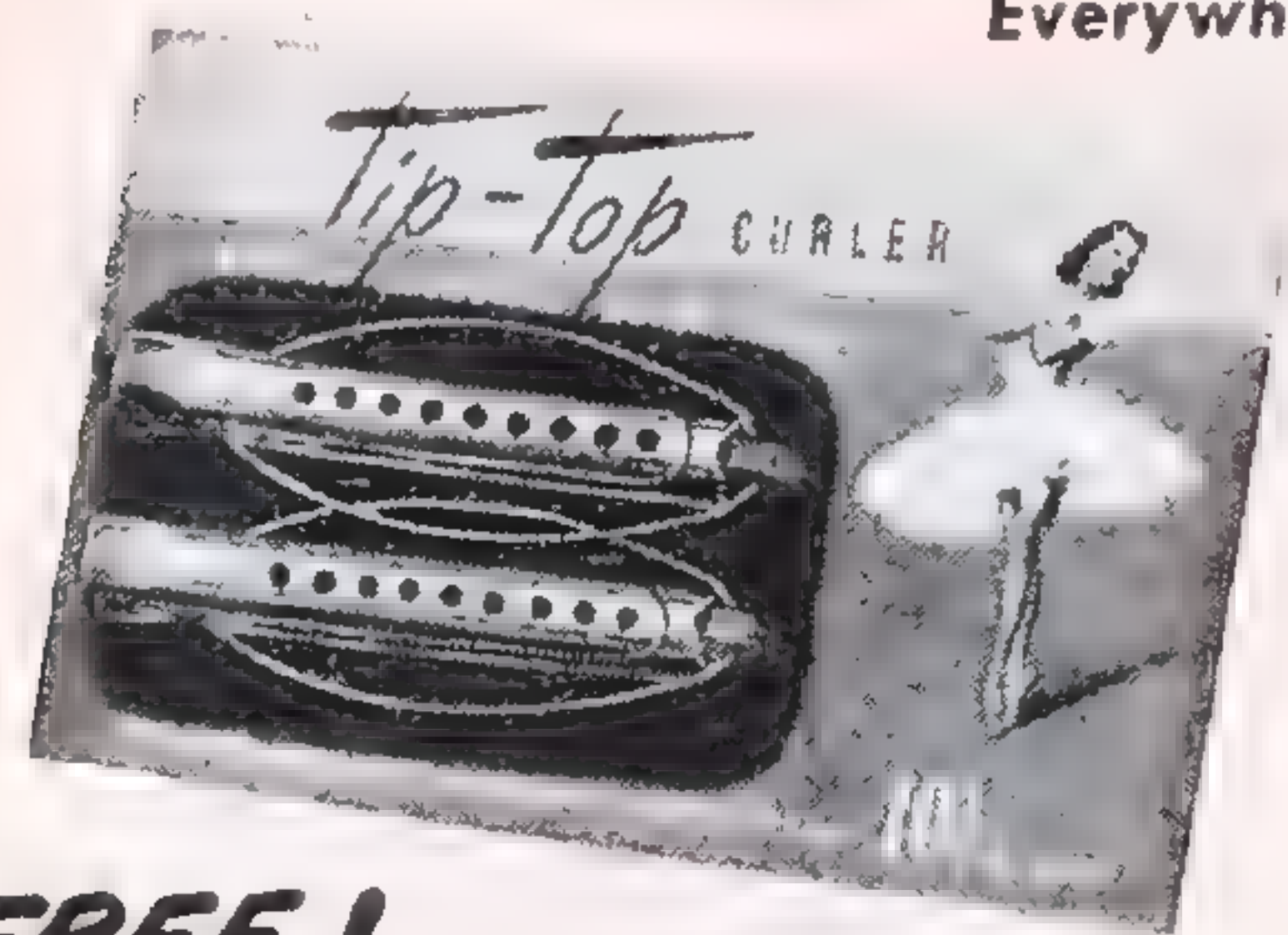
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Platter Patter

By Lester Gottlieb

Melody time is here again with melodies played from the motion pictures that you preferred

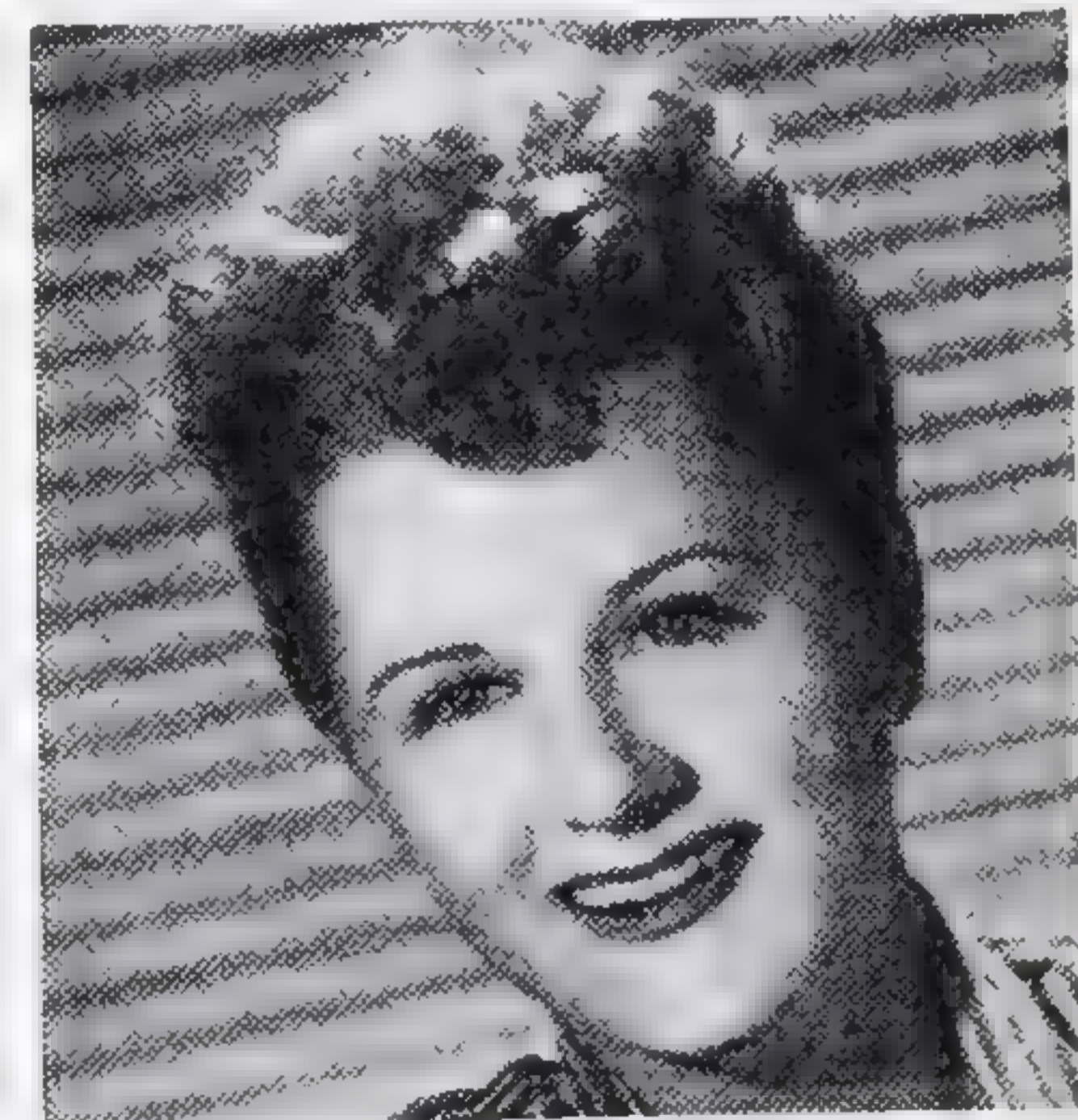


Spike Jones

LADIES' MAN: The new Eddie Bracken Paramount comedy will probably be best remembered for the mad musical interludes supplied by Spike Jones and the City Slickers. Hear them torture "Cocktails for Two" and "Holiday for Strings" just as they did in the picture (Victor). On the saner side, Cahn and Styne styled the film's two new tunes, "What Am I Gonna Do About You?" and "I Gotta Gal I Love." Perry Como croons both creditably (Victor) while Margaret Whiting (Capitol) concentrates on the former.

CARNEGIE HALL: United Artists actually invaded music's sacred sanctum to shoot scenes for this forthcoming film, but the first records out sound more as if they came from Tin Pan Alley. Vigorous Vaughn Monroe muscles through "Beware My Heart" (Victor) while Capitol elected Margaret Whiting to carol the same song.

TILL THE CLOUDS ROLL BY: Saluting the pretentious M-G-M Jerome Kern musical biography, Capitol has just issued a new album blending the best Kern songs recorded by its galaxy of stars. Johnny Mercer and Martha Tilton duet the gay "A Fine Romance," which, if you recall, came from an early Astaire-Rogers hit, "Swingtime." Margaret Whiting sings the wistful "Look for the Silver Lining." The Pied Pipers collectively ask "Who?" and Peggy Lee gets coy with "She Didn't Say Yes." All in all, a handsome discollection. For more Kern, try Dick Haymes's "They Didn't Believe Me" and Tony Martin's "The Last Time I Saw Paris." Both on Decca.



Margaret Whiting

MARGIE: To modern movie-goers this saucy little looker will always be Jeanne Crain, thanks to Twentieth Century-Fox's sentimental swan song to flivvers and flappers. Jimmie Lunceford (Majestic) makes "Margie" hotter than a firecracker, but Eddie Cantor (Decca), who originally introduced the song, sings it with familiar breathlessness.

NEW ORLEANS: One of the grand old men of New Orleans jazz, Louis Armstrong, highlights for Victor three songs from the picture, "Do You Know What It Means to Miss New Orleans," "Endie," and "Where the Blues Were Born."

I'LL BE YOURS: Universal-International's latest has a song, "It's Dreamtime" that's right down Vaughn Monroe's musical alley (Victor).

THE FABULOUS DORSEYS: Tommy Dorsey, one-half of the new musical biography of the battling bandmen, rides his orchestra through two of the tunes from the Charles Rogers film, the new, "To Me" with an excellent vocal by Stuart Foster, and the timeless, "At Sundown" (Victor).

CARNIVAL IN COSTA RICA: Dick Haymes sings the two best tunes from his newest musical, "Mi Vida," and "Another Night Like This" (Decca).

THE CLASSICAL CORNER: With Igor Stravinsky conducting the New York Philharmonic in his own Firebird Suite, listeners are in for some of the weirdest, yet most compelling ballet music ever written. Excellently recorded by Columbia . . . The peaceful tranquillity of Mother Nature is captured in music by Beethoven for his Symphony No. 6 in F Major, the "Pastorale." Bruno Walter conducts the famed Philadelphia Orchestra in the new Columbia Masterworks edition . . . Haydn's Quartet No. 30 in G Minor is played by Columbia's Budapest String Quartet . . . The delicate Mozart Sonatas for Violin and Harpsichord get a brilliant new treatment in the Columbia album featuring violinist Alexander Schneider and harpsichordist Ralph Kirkpatrick . . . For new albums of Irish songs try Eileen Farrell's new Columbia collection, or Kate Smith's Erin wrap-up.

Roy Rides Alone

(Continued from page 33) shy, diffident and done up in cowboy trappings all the time.

But when unhappiness came into his life, I wanted to see Roy again because his plight touched my heart—and I asked him to come to my home.

He came straight from the set of his newest Republic movie late one evening so, of course, he was wearing his cowboy regalia, boots and sombrero plus, all but the saddle. I sensed as well as saw the change in him, although a half dozen years have not left much physical trace. He's extraordinarily young looking for his thirty-five years and he has the same boyish appeal. But he is far more poised than when I first met him.

Roy speaks softly but without a drawl ("I'm from Ohio, not Texas" he laughs. "Some of the best cowboys I've ever known come from the East—not the West.") And for awhile we chatted, recalling that radio show we did and his recent tour with his rodeo. Then, with the first lull in the chit chat, I think he decided to get something off his chest.

He said, "Louella, I was hurt when you said on the air that I was deeply interested in Dale Evans who plays in my pictures. My wife has been dead only a few months, and it came as a shock to me."

WELL, I'm not one of those girls who refuse to say, "I'm sorry." I said it.

"I know that you did not intend to hurt anyone," Roy nodded. "It's just that you didn't understand. I like Dale. I like her fine. She's the only girl I know well. She's been in twenty pictures with me and when I take out the rodeo, she's our singer. Naturally, I see her all the time."

"I want to say that no girl could have been sweeter or more sympathetic to me and my babies when Arlene died—but I'm not getting married immediately. Not to anyone. My first obligation is to my children. They are my entire life right now—those three kids."

You'd have to have a heart made of sawdust not to have believed Roy and to have realized how sincere he was in what he was saying. I think he wanted me, and through me *you*, to understand exactly how he feels about this.

"Oh, I'm not saying I'll never marry again. I'm not cut out to be a bachelor and children need a mother—a woman's affection and care. The most devoted father in the world can't give that to them. There's a big void in their lives right now. But this isn't the time to try to fill it. They wouldn't understand and they would be hurt. For quite awhile longer it is going to be—just the children and me." From the set of his firm jaw, I knew there was more to that remark than floated to the surface.

I had heard that Roy and his in-laws had had some discussions over the children following the death of his wife and because I wanted to keep all my cards face up with Roy in the future, I asked him if this was true.

He said, "They want me to give up my little Linda, who is just four years old. In fact, they wanted all three of the children."

"And you refused?" I asked. No need to ask that question. His blue eyes blazed.

"My children remain with me!" The eldest Rogers girl, Cheryl, was adopted. Roy and his wife drove to Texas to get her. Then when she was four, little Linda was born. It was during the birth of their only son, Roy Jr., that Mrs. Rogers died.

"I love Cheryl just as much as though she had been born to us," Roy went on in that deadly serious vein. "We told her from the beginning that she was adopted. I told her that out of all the children we

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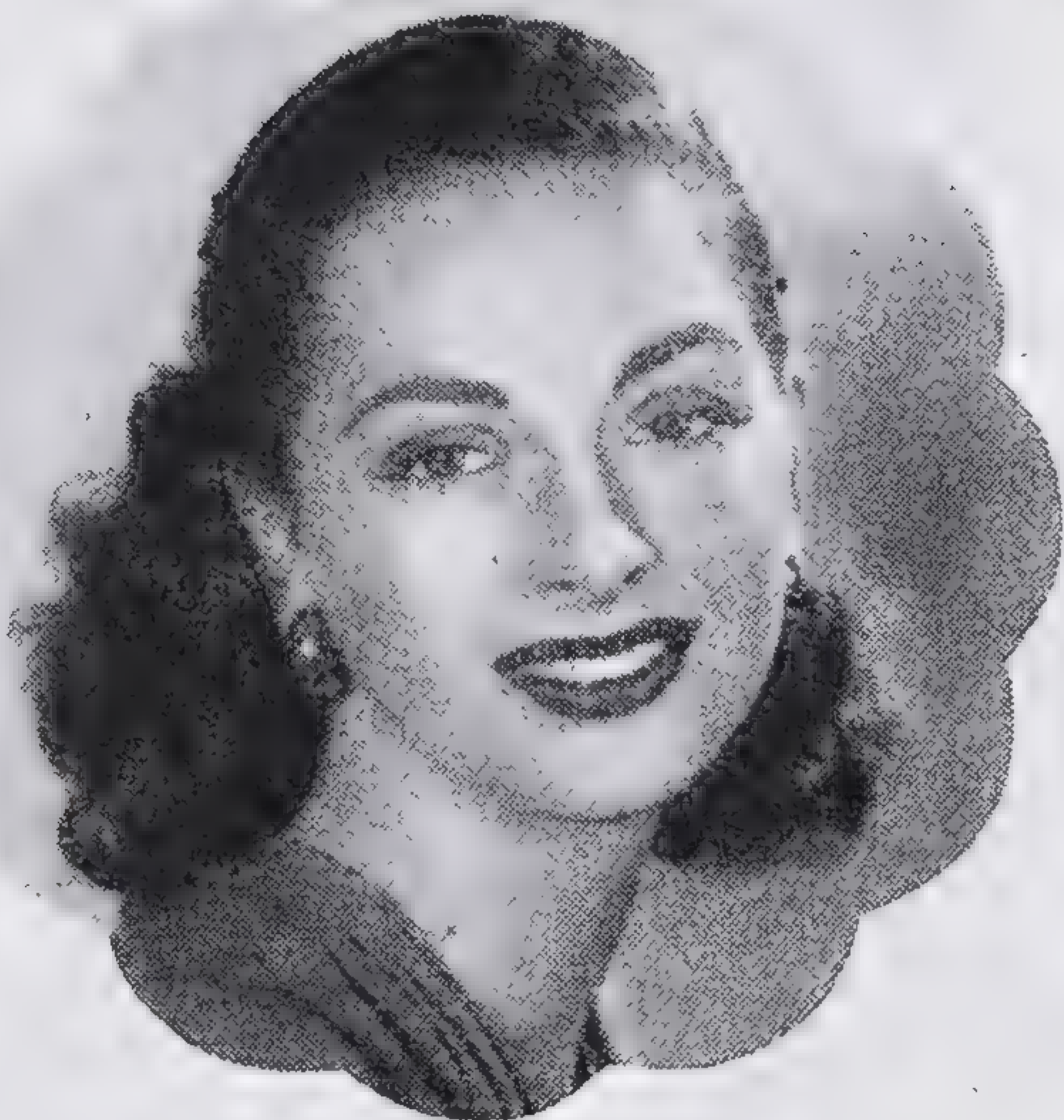
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could have taken, we chose her. It made her feel sort of special and happy about it.

"But the main thing and the important thing is that we are one family—the children and I. We belong together and we're going to stay together and nothing is going to separate us. You ought to see the way those two little girls love their new brother! He weighs twelve pounds, and laughs like a toothless old man when I call him 'Dusty.'"

"We've worked out a pretty good system for housekeeping out at the house in the Valley," he told me. "My pal and stand-in, Whitey, lives with us, and his mother keeps house. That arrangement suits me right down to the ground. We're a pretty big household—but there's never a dull moment."

I didn't want to interrupt him with too many questions because I wanted him to tell his own story his own way. He was certainly doing a good job of it.

"We're so happy in our own little world out there," he went on, "and we're working things out so well that I find I don't want to get away from home too much. And, yet, recently I've begun to think that is a mistake. I've been part, maybe just a small part, of Hollywood for a long time, but I don't know much about it. I feel I'd like to know some of the folks better." (He calls everyone he likes "folks"—it's about the nicest compliment he can bestow.)

"And look here—don't you think children need to know other children and sort of get some friendships started that will last them all their lives?"

I said I did.

"That's the way I feel about it." He nodded in that way he has as though he were silently agreeing with what he had said. "I admire and respect the movie folks and I want to meet some of them. Particularly the ones who have children about the ages of my own kids."

HE took an invitation out of his pocket. "See here," he showed me, "I'm invited to go to the radio party Atwater Kent is giving and I would like to go. But I don't know who to go with."

I said, "How would you like to go with me?"

"You mean it???" he laughed, his face lighting up, "Lady, you got yourself a date!"

And, maybe you think I didn't! I've never spent a more delightful evening nor had a more attentive escort—but that's getting ahead a little bit.

I could see he was thinking something over and then he came out with it. "What should I wear?" he asked. When I said, "Black tie," I could see he was completely at sea. I might have been talking Greek. I went on to explain that the invitation called for a dinner jacket. When he said he didn't own one, I told him to go out and rent a suit with all the trimmings.

So, in that way, I was not only "in" on Roy's debut into Hollywood society, I practically sponsored it. The night of the party he showed up looking as well groomed as Adolph Menjou in what he laughingly referred to as his "rented finery." I slipped a red carnation into his buttonhole and he liked the effect very much. He was just like a kid.

"And these," he said, producing a box, "are for you." They were orchids.

How proud I was introducing my "beau"-for-the-evening to all the radio kings and queens at Kent's—I don't know when I've gotten a bigger kick out of anything. I'm not exaggerating when I say that Jack Benny, George Burns, Kay Kysner, Ginny Simms, Frances Langford, Eddie Bracken, Edgar Bergen and the Art Linkletters, Fibber and Molly, were all quite impressed at meeting him.

We had dinner at a table with Maria

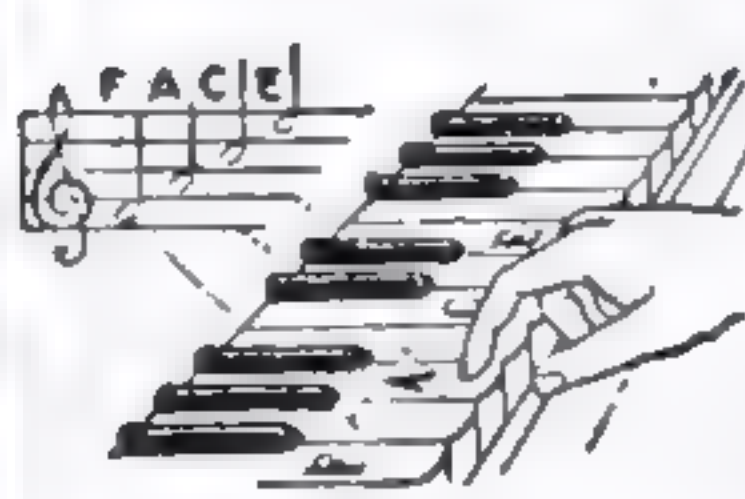
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Montez, Jean Pierre Aumont and the celebrated French star, Claude Dauphin. Roy looked a little helpless when they lapsed into French. Maria, sensing he couldn't understand them and fearing he might think he was the subject of their conversation, immediately lapsed back into English. That struck Roy as a very "folksy" thing to do.

But as much as he enjoyed meeting the Hollywood folks, he has no intention of becoming an habitue of the night clubs with a different girl on his arm every night. He'll never go the way of some attractive "eligibles" who have let the tinsel and the flattery of beautiful women affect them.

Roy Rogers is too much of a real person. He's too much "just folks."

On the way home he summed it all up for me. "I guess that's one of the nicest evenings I ever spent," he said appreciatively. "When I was a kid I never dreamed I'd ever be meeting those millionaires and famous people. You know, when I was a boy I was very poor. I never had a pair of shoes until I was almost twelve years old. My family lived in Duck Run, near Portsmouth, Ohio, and just from hand to mouth. My two sisters were child brides, married when they were fourteen.

"As I see it, the nicest and best thing about having a little money is that I am able now to do things for my family. I gave them a new Plymouth last Christmas," he explained. "It was the first new car they ever had and their happiness was the greatest thing that ever happened to me. This evening I've just spent, thanks to you, is another big moment in my life. I guess when you get down to it, people are all just folks, whether they're rich or poor."

And when you get right down to Roy Rogers—that philosophy is what makes him such a swell guy and will be responsible for keeping those cowboy boots of his right on the ground even in a town like Hollywood.

THE END



Roy Rogers puts away his boots and ten gallon hat, dons first tuxedo he ever wore to take Louella Parsons to a party

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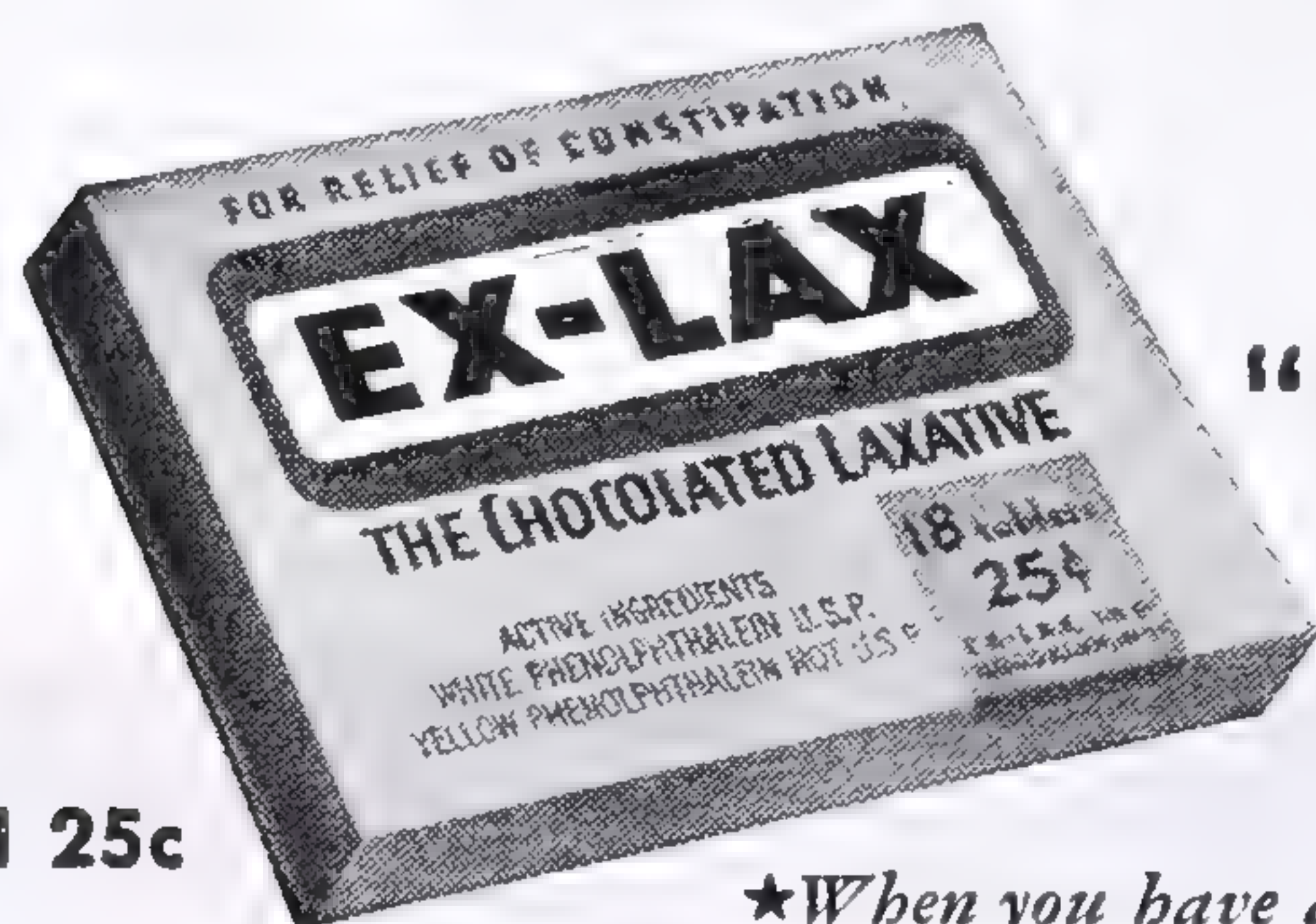
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Dorothy Lamour and Bill Howard among guests to see Bergen's huge television set—like the one at the White House



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ADVICE TO READERS FOR BAD SKIN

**Stop Worrying Now About Pimples, Blackheads
And Other Externally Caused Skin Troubles
JUST FOLLOW SKIN DOCTOR'S SIMPLE DIRECTIONS**

By Betty Memphis

Have you ever stopped to realize that the leading screen stars whom you admire, as well as the beautiful models who have lovely, soft white skin, were all born *just like you* with a lovely smooth skin?

The truth is that many girls and women do not give their skin a chance to show off the natural beauty that lies hidden underneath those externally caused pimples, blackheads and irritations. For almost anyone can have the natural, normal complexion which is in itself beauty. All you have to do is follow a few amazingly simple rules.

Many women shut themselves out of the thrills of life — dates, romance, popularity, social and business success — only because sheer neglect has robbed them of the good looks, poise and feminine self-assurance which could so easily be theirs. Yes, everybody looks at your face. The beautiful complexion, which is yours for the asking, is like a permanent card of admission to all the good things of life that every woman craves. And it really can be yours—take my word for it! — no matter how discouraged you may be this very minute about those externally caused skin miseries.

Medical science gives us the truth about a lovely skin. There are small specks of dust and dirt in the air all the time. When these get into the open pores in your skin, they can in time cause the pores to become larger and more susceptible to dirt particles, dust and infection. These open pores begin to form blackheads which become in-

fectured and bring you the humiliation of pimples, blackheads or other blemishes. When you neglect your skin by not giving it the necessary care, you leave yourself wide open to externally caused skin miseries. Yet proper attention with the double Viderm treatment may mean the difference between enjoying the confidence a fine skin gives you or the embarrassment of an ugly, *unbeautiful* skin that makes you want to hide your face.



A screen star's face is her fortune. That's why she makes it her business to protect her complexion against pimples, blackheads and blemishes. Your face is no different. Give it the double treatment it needs and watch those skin blemishes go away.

The double Viderm treatment is a formula prescribed by a skin doctor with amazing success, and costs you only a few cents daily. This treatment consists of two jars. One contains Viderm Skin Cleanser, a jelly-like formula which penetrates and acts as an anti-septic upon your pores. After you use this special Viderm Skin Cleanser, you simply apply the Viderm Fortified Medicated Skin Cream. You rub this in, leaving an almost invisible protective covering for the surface of your skin.

This double treatment has worked wonders for so many cases of external skin troubles that it may help you, too — *in fact, your money will be refunded*



if it doesn't. Use it for only ten days. You have everything to gain and nothing to lose. It is a guaranteed treatment. Enjoy it. Your dream of a clear, smooth complexion may come true in ten days or less.

Use your double Viderm treatment every day until your skin is smoother and clearer. Then use it only once a week to remove stale make-up and dirt specks that infect your pores, as well as to aid in healing external irritations. Remember that when you help prevent blackheads, you also help to prevent externally caused skin miseries and pimples.

Incidentally, while your two jars and the doctor's directions are on their way to you, be sure to wash your face as often as necessary. First use warm water, then cleanse with water as cold as you can stand it, in order to freshen, stimulate and help close your pores. After you receive everything, read your directions carefully. Then go right to it and let these two fine formulas help your dreams of a beautiful skin come true.

Just mail your name and address to Betty Memphis, care of the New York Skin Laboratory, 206 Division Street, Dept. 100, New York 2, N. Y. By return mail you will receive the doctor's directions, and both jars, packed in a safety-sealed carton. On delivery, pay two dollars plus postage. If you wish, you can save the postage fee by mailing the two dollars with your letter. If you are in any way dissatisfied, your money will be cheerfully refunded. To give you an idea of how fully tested and proven the Viderm double treatment is, it may interest you to know that, up to this month, over two hundred and twelve thousand women have ordered it on my recommendation. If you could only see the thousands of happy, grateful letters that have come to me as a result, you would know the joy this simple treatment can bring. And, think of it! — the treatment must work for *you*, or it doesn't cost you a cent. (Advertisement)





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Silken sheen

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It's the Darndest Thing

(Continued from page 53) chorus line, don't misjudge it as a pose. Pose is another thing Miss Grable hasn't got. She lays what she thinks on the line quick as it comes, and it comes ack-ack.

The astounding nuclear discovery about this gorgeous party is a mind, one rarely associated with bisque beauty and all those other sumptuous assets. Such discovery was made possible through the rare happenstance of catching Miss Grable fully gowned on the set, playing a woman of forty-five in a scene of "Mother Wore Tights," so that the scientist's mind was not distracted as it surely would have been had Mother been wearing 'em.

But even though Miss Grable was shrouded in midnight blue crepe it was no easy matter for him to concentrate. The gown was clinging. Miss Grable's talents are not to be hid in a bushel of crepe. Erect and businesslike though she be, neither flippant nor frivolous, she still is primitive man's pin-up.

Vitality emanates from her person so that she appears brisk even when sitting perfectly still. An alertness of body and mind combined with her industrious record would appear to belie a lack of ambition.

"My mother had the ambition," she explains. "She did not force me, she gave me her boost. I have rolled along on the momentum she gave. I have not forced myself. I believe in letting nature take its course."

Nature being what it is, in Miss Grable's case there was little need to force matters. Wanting nothing, she has everything and vice versa. There are always eggshells in the garbage, as Miss Texas Guinan used to say in boasting her own prosperity.

MRS. JAMES earns a very tidy sum, indeed, each year and Mr. James with his trumpet sends the public for as much or more. Being an old-fashioned type husband, the good provider, he pays all his wife's upkeep. Her only financial obligations are the support of her mother and the United States government. Her mother lives modestly and cares for the fan mail. Uncle Sam spends like a sailor with a snootful and writes her mash notes thanking her for winning the war with bonds as well as pin-ups. Heaven bestowed her a daughter Vickie, age three, who is such a model child that instead of disciplining her, Mama finds it necessary to discipline nurses who indulge her. Even animals strive to oblige. Fifteen race horses are running their legs off for Papa at Santa Anita. A ranch of sixty-three acres, amounting to an empire in San Fernando Valley where so much as one acre is called a hacienda, boasts a collection of sundry priceless objects such as cows, horses, chickens, ducks, goats, all ambitiously vying to produce for Mom. Still other of nature's creatures have contributed their all to her closet of fur coats, exact number of which is withheld lest it give comfort to the enemy, the ubiquitous California moth.

Withal there is no ostentation in the Jameses' way of life. They spend weekends on the ranch at Calabasas across the hills from their home in Beverly. Their home is an eight-room house in Coldwater Canyon. Two acres of flowers and trees require the attention of two gardeners and two servants are employed in the house.

"I would do housework myself if I had time," says Mrs. Pin-up James. "I love it. That's something I have to look forward to when I retire."

By letting nature have the rein Miss Grable finds life fruitful. And all around her, as if by example, things have a



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tendency to be fruitful and multiply like the Bible says to do. The mare that Harry gave her is in foal after presenting already one colt. Three brood mares are expecting. The cows, she says, are always *enceinte*. Ducks have duckies, goats have goatees and her chickens cackle all night long. Even the GI's whose pin-up inspiration she was, are back home multiplying. They did not write her mash notes, for the most part, she says. They wanted pictures of her and Harry and the baby. This family group picture may have done not a little to put an objective gleam in a dogfoot's eye—a wholesome determination to do his part in promoting his nation's fecundity. Thus while England, Russia and other lands find it necessary to offer bonuses to induce blessed events, our own Betty-blessed America is awash with didies. Miss Grable takes pleasure in thinking she was a wholesome symbol of home life for the boys.

"Home life is more important than work," says the sage of Coldwater Canyon. "My work is important. Both are important. But I have gotten everything I want so far as work goes. Now it's home."

She lived in a hotel from the time she was five. Her parents were well-to-do St. Louis folks, her father a stock broker. There was no necessity for her to work. She took to dancing like a bee to the buzz.

"I loved it but it wasn't easy," says Miss Grable. "I led a regulated life. Other children were playing and going to parties while I was rehearsing and going to bed at nine. I still rehearse and go to bed at nine!"

SHE HAS made the rounds of show business. She went on the radio while still a child in St. Louis. She danced and sang in the chorus of movie musicals at twelve, went on tour as soloist with a band, made personal appearances in movie theaters.

"At twenty-one I was washed up," she says. "I was a has-been in pictures. So I've had that experience, too."

And she had the experience of staging a comeback after knocking New York over the skyscrapers with her stage performance in "Du Barry Was a Lady."

Retirement will come the minute she feels she is not moving up, she says. It holds no terrors. On the contrary, it will offer opportunity to do the things she has missed. "I want to sleep late, do as I please. I started at bottom but I will not quit there. I don't want to be around here acting at sixty. I have no desire to be the grand old lady of the screen."

She gives the impression of being far from that decrepitude.

"I look so healthy I never get sympathy. I have never missed a day's work. It's the darndest thing, if I ever go to the hospital, it's when I'm not working."

Miss Grable ascribes her health to dancing—and eating.

"I love to eat. I can't understand people getting so upset they can't eat. There's never been a time when I couldn't. Why, I eat more than any man in my studio crew. Breakfasts, no. I can't eat breakfast. But by ten I need doughnuts and coffee. At twelve I stuff."

She likes everything except bananas and calves liver. Her favorite food: "Potatoes and corn on the cob."

Doesn't she worry about getting fat?

"Worry," says Dick Haymes, her old chum and screen mate in "The Shocking Miss Pilgrim," "is something Betty hasn't heard about. That's her chief charm for me. How I hate worrisome women!"

Miss Grable acknowledges her inability to worry. Not wishing to be thought insensible, though, she adds that her mother says she gets annoyed over trifles.

Her joyful approach to the table no doubt has much to do with her whole-

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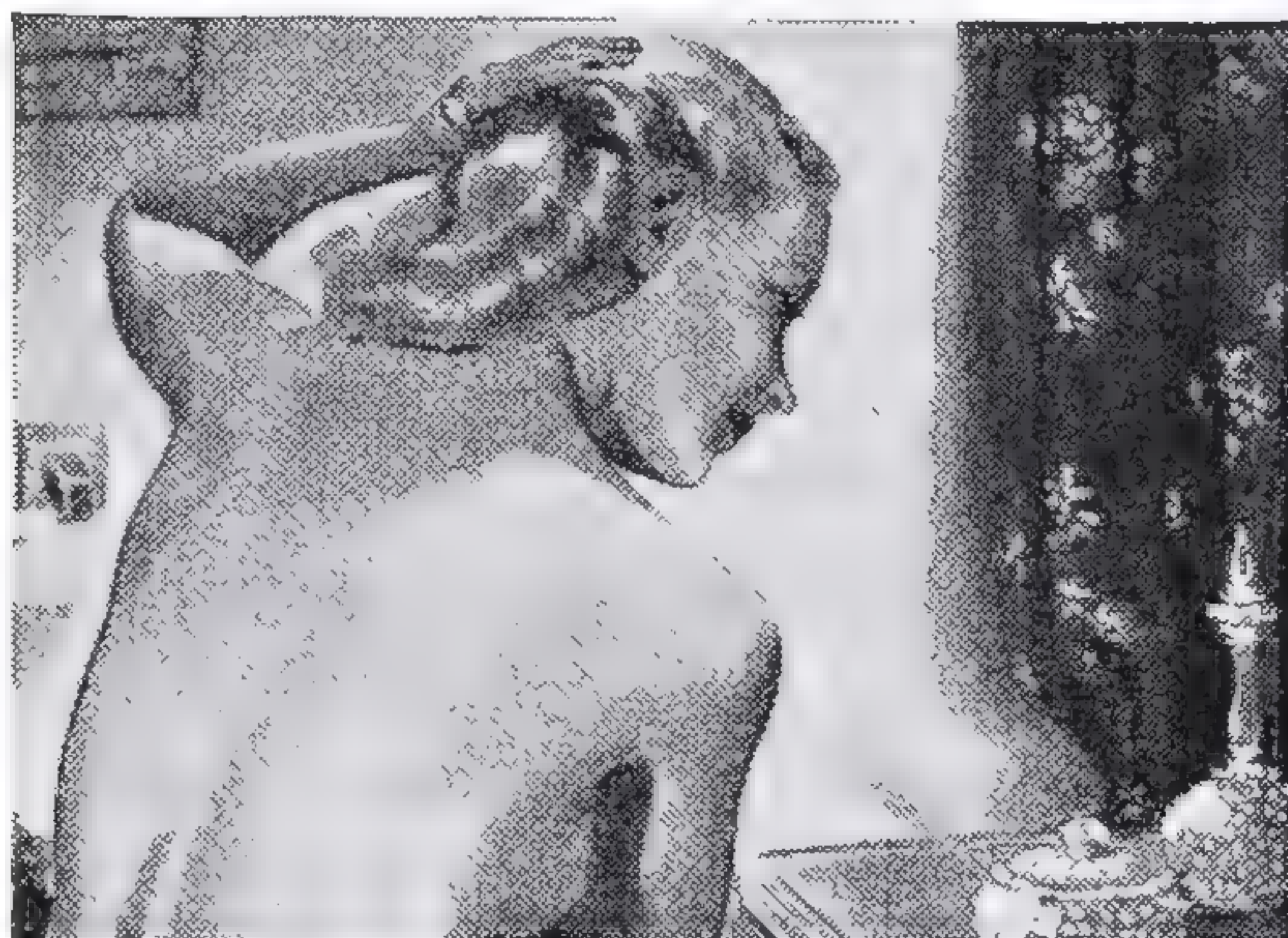


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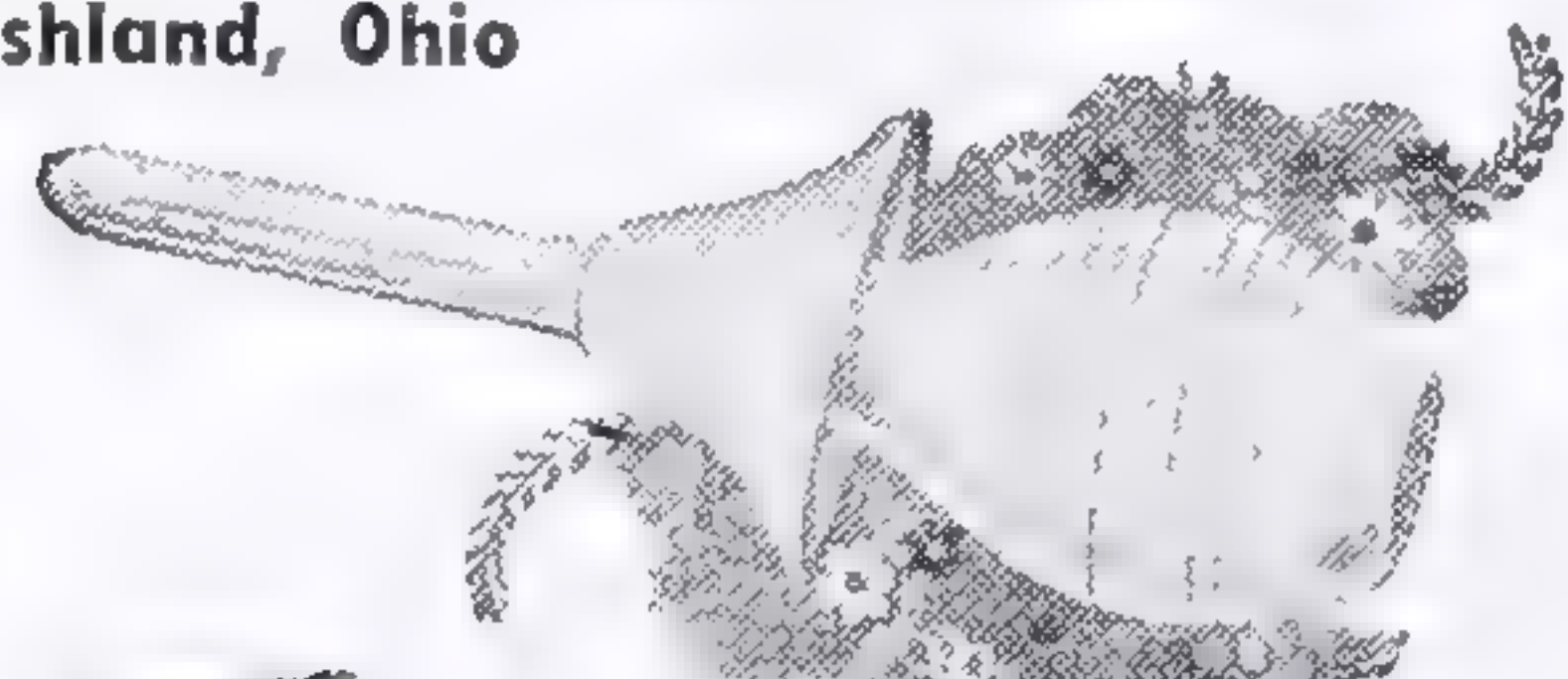
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some beauty and even temper. Actresses who diet rigorously are notoriously witchy. Sure, she does get mad at times. "What kind of person would I be if I didn't?"

Her beauty is the uniquely American type, though Betty says she has been taken for every nationality including the Scandinavian and Jewish. That's probably what makes her the American type; she's a synthesis of the features all nations like to claim. She's the UN pin-up.

Her mother is of Scotch-Irish ancestry, her father Dutch-German. She figures she gets her sound practical sense from the latter heritage.

Darryl F. Zanuck, her producer, declared on the release of "Wilson" that if it was not a success he never again would make a picture without Betty Grable. Some exhibitors wish he had cast her for Wilson. But then it would have been hard to explain why the League of Nations failed. Bearing this in mind, Mr. Zanuck, on producing his three-million-dollar version of Maugham's "The Razor's Edge," offered Miss Grable the dramatic role of *Sophie*.

Miss Grable looked at him aghast. For a moment her faith in his acumen and the soundness of the entire structure of Twentieth Century-Fox was sorely shaken. Then she brushed her doubt aside, helped herself to a doughnut and went into her dance routine for "Mother Wore Tights."

She and husband James enjoy the same things: Music, horse races, Western togs, Hitching Post movies. The joys they didn't have in common before, they have cultivated since they married. Harry, for instance, had no idea of the Lucullan delights of victualing before he met Betty.

"He was skin and bones, now he weighs close to two hundred," chortles Betty triumphantly. "It's the darndest thing!"

When people who have not seen Harry for some time exclaim, "My God, you're fat," he grins cherubically.

Similar, too, are the Jameses' histories. Both have been in show business from kids. He was a contortionist in the Haag circus from which he gets his middle name. His father led the band. His mother was, in circus terminology, an iron jaw. She hung by her teeth in mid-air while Papa James waved the baton. Little Harry soon took to the trumpet and quit his contortioning, a change of occupation which can only be regarded as fortunate in view of what's happened to old skin and bones since meeting up with festive Betty.

"Does he do any contorting now?" Betty was asked.

"Ho!" chortled Betty, "ho!" conveying the impression that Fatso would be doing well if he could touch his toes.

But Harry may have the last "ho!" Wait until Mama retires and quits dancing. Ho! You can't worry Betty though. Let nature take its course.

It's the darndest thing!
THE END

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April 7 is Army Day

April 6 to 12 is Army Week

Cooperate with the Army
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A STRONG AMERICA

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Laughing girl home again: Una Merkel of "It's a Joke, Son"

COMEBACK

BY SARA HAMILTON

IT'S news, wonderful news when a Hollywood favorite, who has slipped away from the limelight for three long years, suddenly finds herself back again, loved, needed and appreciated.

Una Merkel, the soft-spoken little Southerner who had been a favorite of movie fans for fifteen years, is back—after years of heartbreak—her mother's tragic death, the break-up of her marriage.

Una and Ronald Burla had been married several years when they brought Bessie and Arno Merkel, Una's parents, out to the Coast. They were a happy and contented family. No shadow of the future tragedy darkened Una's path. She went on from one movie to another.

War came. Una toured the South Pacific with Gary Cooper and Phyllis Brooks.

After her return the mother she adored was found overcome by gas in their apartment. Una, exhausted by her war work, suffered such shock and unhappiness that she lay desperately ill in the hospital for two months.

Alone—for Una and Ronald had broken completely—she went to her father's boat anchored off Key West, Florida. And here Una slowly grew strong again in body and heart.

After three years' absence, when Hollywood again remembered Una, she was ready to return to play opposite Kenny Delmar (the repetitious-mouthed *Senator Claghorn* of Fred Allen's radio show) in "It's a Joke, Son." And to be cast for the latest Eagle-Lion's production, "Bury Me Dead."

The cast and even the director had hysterics at Boston-born Delmar attempting to teach Una how to speak with a Southern accent. "I'm from Kentucky," she kept protesting, "and I talk like a real Southerner." "I'm from Boston but I talk like a real Democrat," Kenny insisted.

There is an honest appealing quality in Una that has grown with sorrow. In fact the set of "It's a Joke, Son" became a sort of reunion stage for all the old-timers who flocked over to see her. Her eyes are still twinkly, her hands that so often served as models are still long and shapely, her voice cozy with a faint Covington, Kentucky, flavor. Too, that never-forgetting-to-be-kind quality is still intact.

Una has proved her strength—and made her triumphant comeback!

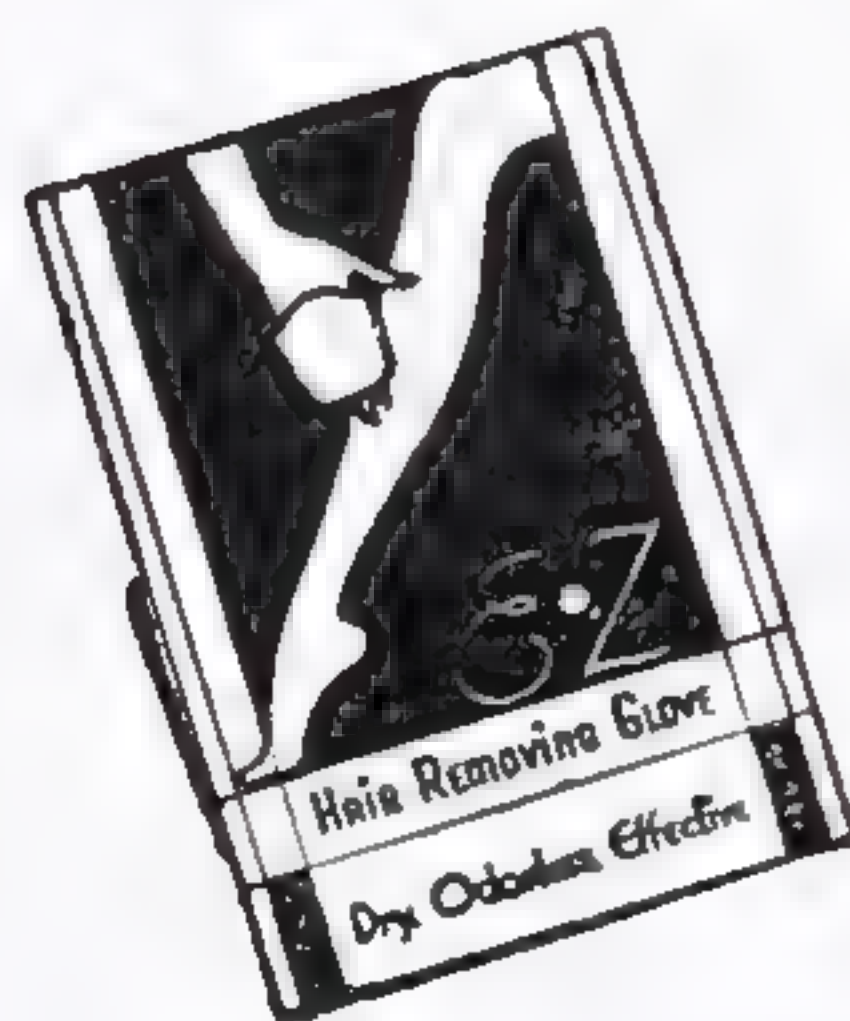
The End

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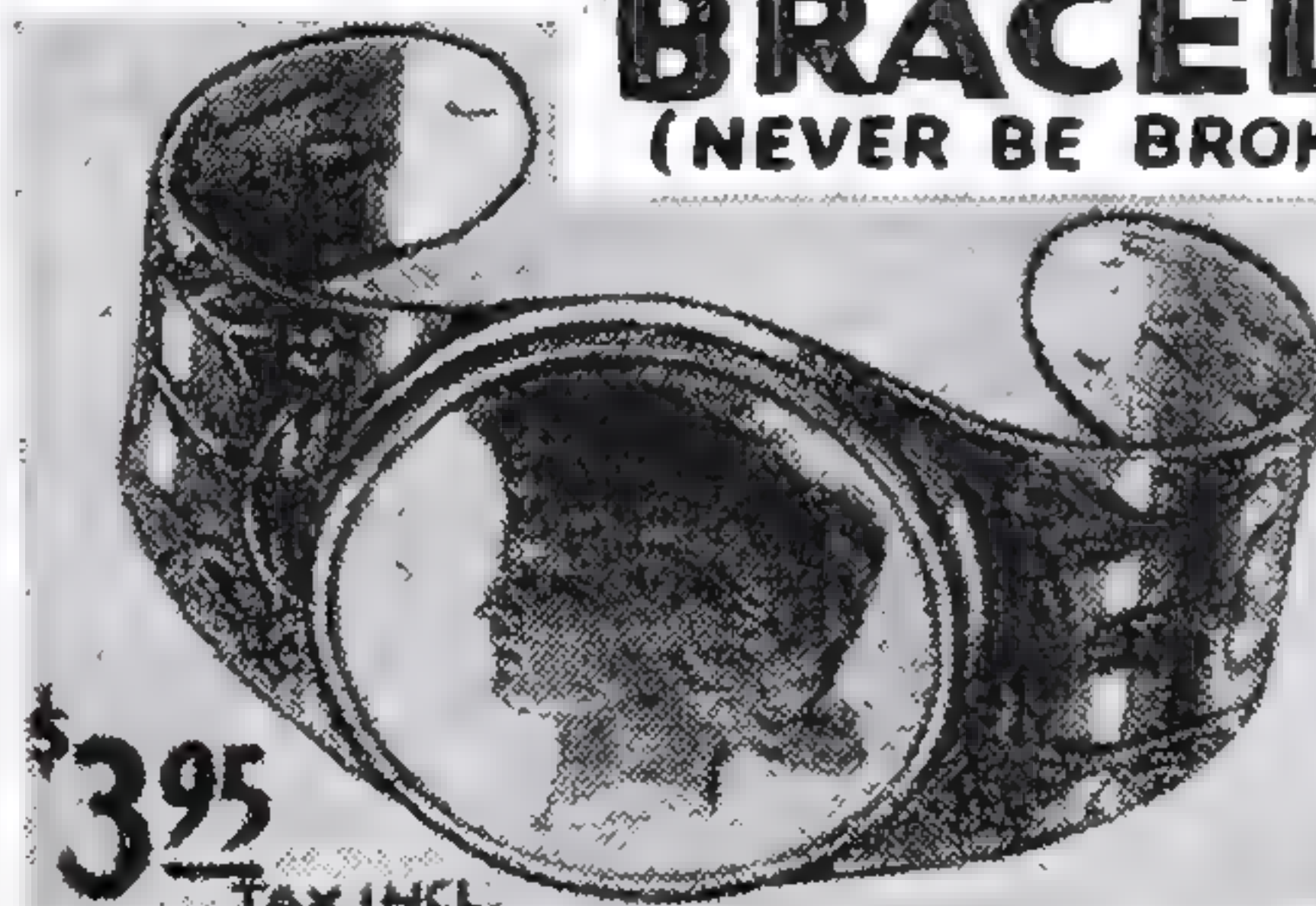
E-Z HAIR REMOVING GLOVE

BY HELEN NEUSHAEFER

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First Year

(Continued from page 43) Every fifth day the young bride packed their tooth brushes and they moved on, until they finally found a haven in a small, cramped Santa Monica apartment.

Today they are settling into their own home, a home they have built together with infinite love and care, where they will await the arrival of their first child.

Last spring Jeanne was "that pretty little thing in 'State Fair' and 'Centennial Summer'." Now, she is Jeanne Crain, star of the sensational "Margie!" You hear of stars being made overnight. This time it actually happened. For tragic, wistful, funny little Margie moved right in and captured the nostalgic heart of the public.

What a difference twelve short months can make! And—this is an American success story—Jeanne has proven that here things still move with breathless swiftness. That in New York, or Des Moines, or Peoria our country still holds out rich treasures to any of us who will take them. Jeanne Crain has done just that!

Beneath the little Crain girl's delicate loveliness there is a strength, a faith, a conviction that will never accept defeat. She believes in her star and she believes in herself. Under her husband's polished manner you find the courage and humor and drive that will support her.

That their marriage is a success is apparent. It is there in the way her eyes light up when she looks at him. In the smiles they share when they are separated in a crowd. It's in the gardenia he dropped in her lap one day in a famous Hollywood restaurant because he was a little late to lunch. And in the gentle way he teases her.

"From Jeanne's appetite," he grinned across the table at her, "you'd never guess that her favorite lunch is a fruit salad."

She smiled at him. "Why, anybody would assume that. It's right in my studio biography. But, to change the subject, do you know what he wants to name the baby? 'Margie!'"

"Margie Jeanne," he corrected.

"It doesn't matter. It's going to be a boy. And I get to name all the boys. I've always liked 'Michael Anthony' but, well, I guess Paul is my favorite name. Only 'big' Paul and 'little' Paul—how will you feel when he's as tall as you are?"

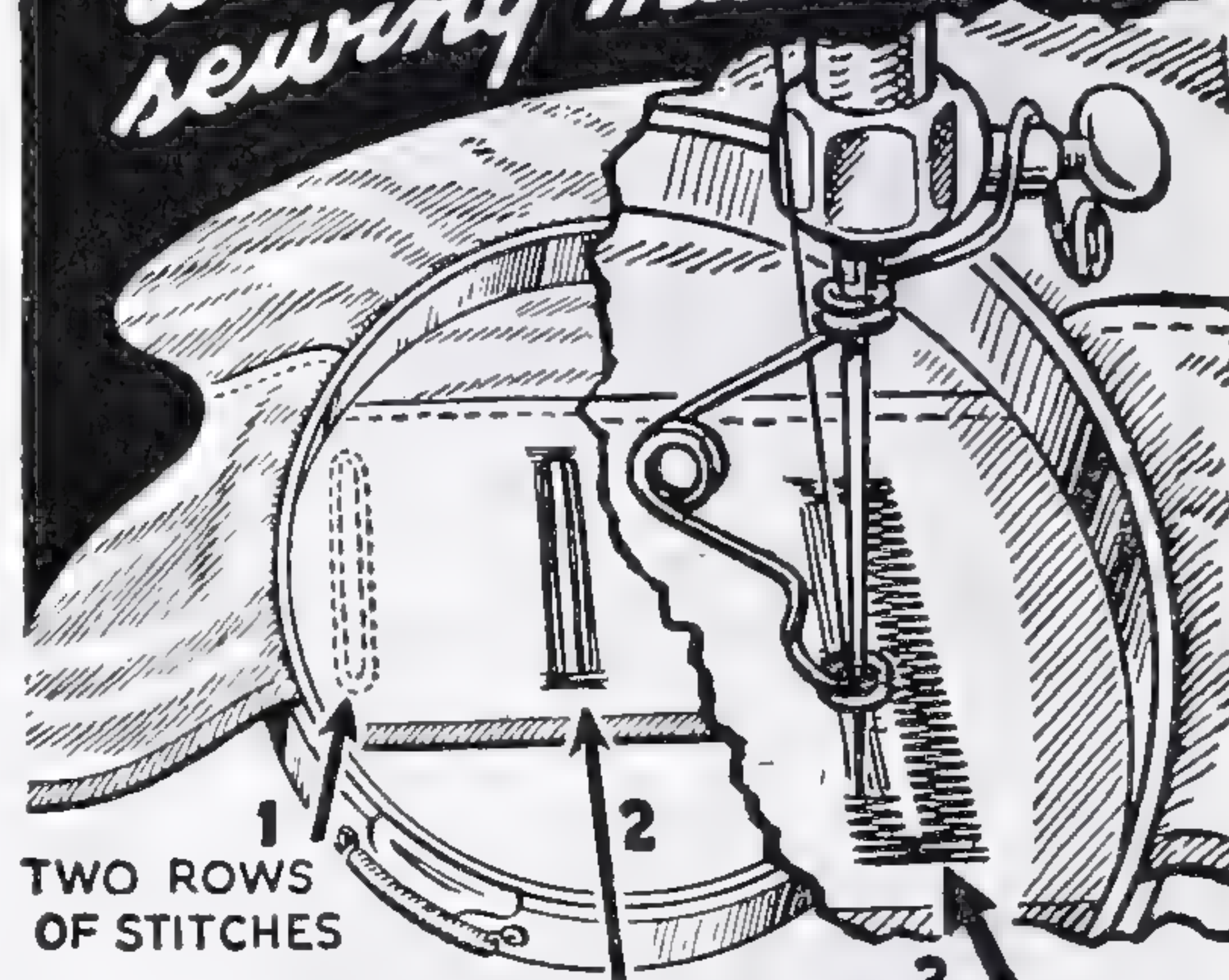
JEANNE is going to buy all her baby things at the last minute. "I know that's not what it says in the books. But I was so efficient this first Christmas 'on my own.' I did all my shopping in September. Then came the rush and everyone had fun but me!"

Jeanne believes in the father playing a very definite part in bringing up baby. But she wouldn't let Paul read the book her doctor gave her. "I want him to know about babies, but not as much as I know myself. Besides, there are a few things that might have worried him. And if Paul is too worried about me on the night, I'll be worried about him."

She has taken pains to make sure Paul has a good "pacing" companion to see him through the big event. Georgianna Young Montalban, Loretta's pretty sister, is expecting her baby about the same time as Jeanne. And the girls have arranged an exchange of pacing privileges for their husbands.

It is typical of Jeanne Crain Brinkman that her baby's first home will be in the little dressing room next to his parents' bedroom. "That's where a baby belongs. Near his mother. I only wish he could stay there. That there would never be a nursery or a nurse." But Jeanne will start

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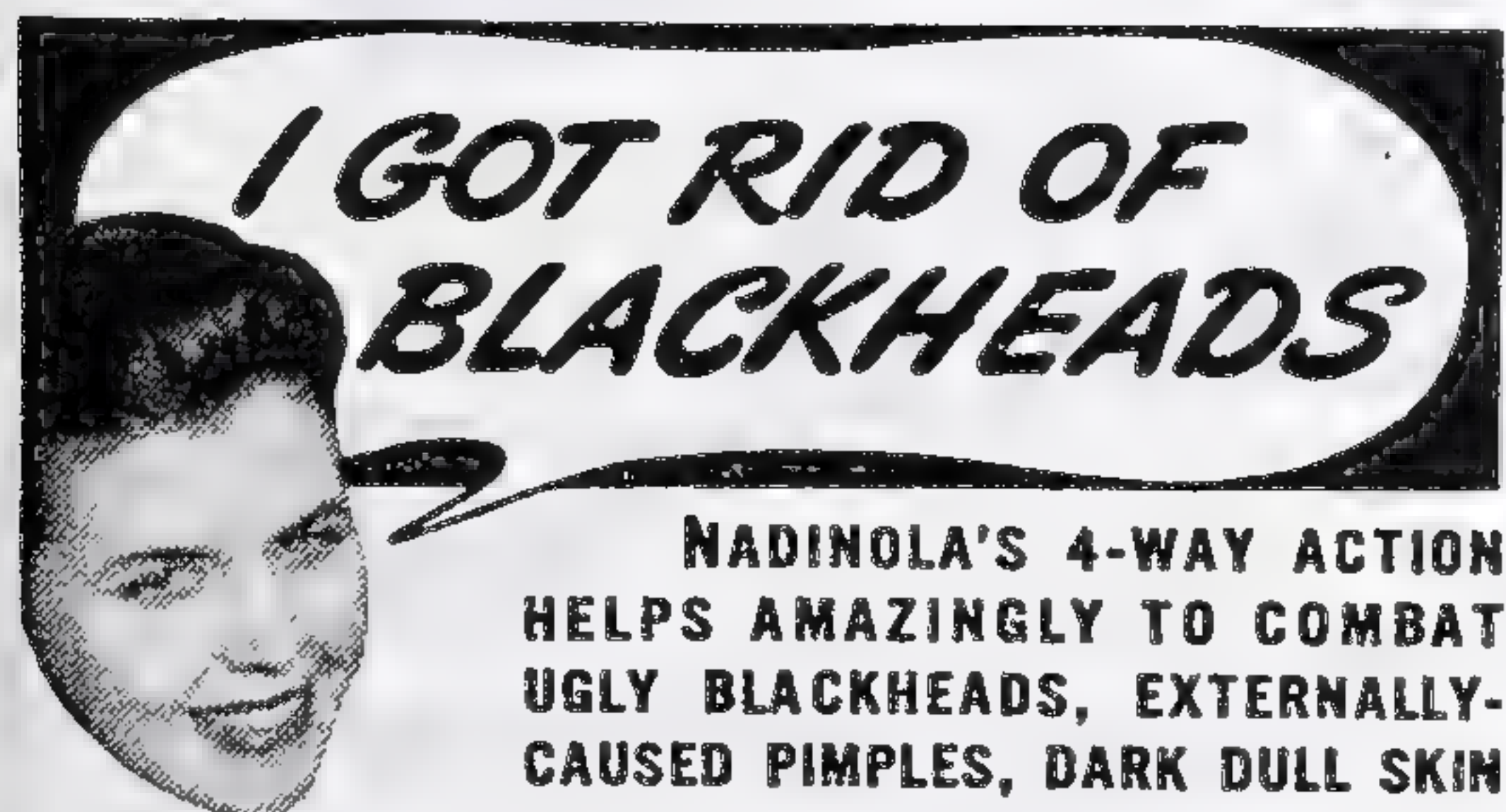
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work on her next picture eight weeks after he is born.

"Paul will be such a help. He's had some marvelous training, taking care of Shah. Why he gave her her bottle ever so much better than I did."

Shah is Jeanne's lion cub. They met her at a Hollywood circus party and bought her because Jeanne just couldn't forget her.

Shah has changed quarters as she has changed size. That has been rapidly. When she could no longer be concealed in their apartment they transferred her to an empty stable near their new home.

Jeanne will keep her after the baby arrives—but Paul decrees differently. Then she defends Shah. "The worst thing she ever does is to tackle people. Then she just stands there patiently waiting for them to get up so she can do it again. She's very sporting, too. Won't do it if you're looking."

Shah manages to keep the workmen who are building their house from finding life dull. But even without a lion cub nothing the Brinkmans did could be dull. They put too much of themselves into everyday living.

PAUL enthuses over Jeanne's work in this past year until her cheeks turn a very becoming blossom pink. If the rest of the nation were not at her feet, she knows she would always have one ardent fan.

Jeanne herself talks with intelligence as well as interest about radio manufacturing, her husband's business. "It's opened-up a whole new world to me. I think it's healthy and stimulating to be in different fields. It gives us so much to talk about."

They have a great gift for finding little things to do to please each other. Nor do they fall into the trap of repeating a happy gesture until it has become routine, devoid of thought or spontaneity.

Take the business of presents—a most important one in any marriage. Jeanne and Paul started giving each other a monthly remembrance on their anniversary date. Nothing expensive. Just a "darling, I remember" sort of gift. Today they still give them. But the flavor is new. Now it's something sensible, something for the house. Paul designs a new broiler for Jeanne. She does a sketch for him of Shah or a Disney drawing for the baby's room.

Their marriage is as fresh and sweet today as Jeanne herself. And it is definitely *their* marriage. Just as it was a year ago when they accomplished it in the face of so much opposition. And just as the house that they have built is their house.

They wanted a modern house, so they went to the most famous modern architectural team on the West Coast—Wurdeman and Beckett—who transferred the Brinkmans' dreams to perspective drawings, floor plans, blueprints. Then they searched until they found a contractor—the John Keith Construction Company—who would guarantee the materialization of all those dreams.

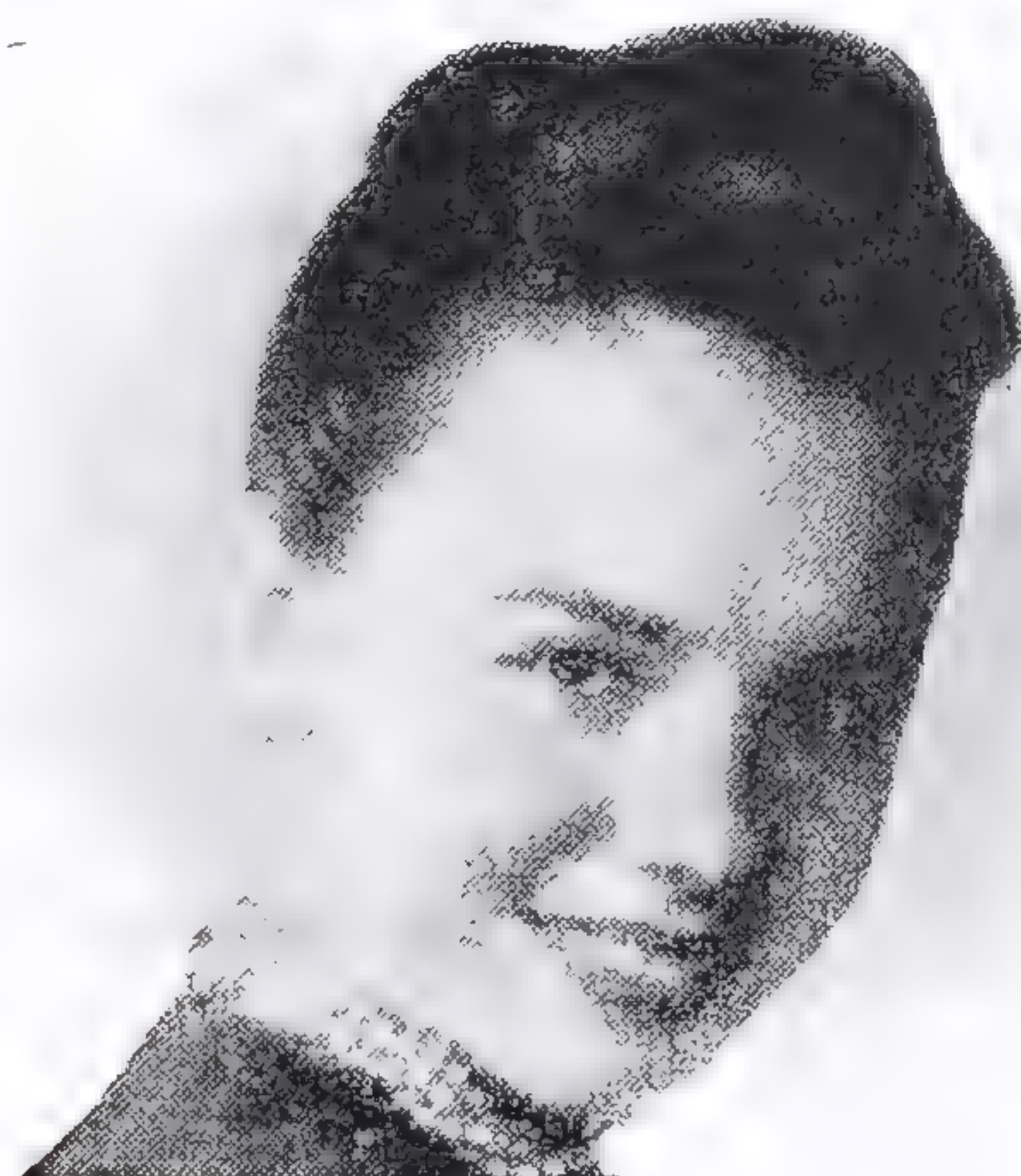
The barbecue gadget in the kitchen for roasting meats fascinates them both. They can't wait to try it and plan a picnic in the half-finished house to show it off. Any day a new idea or touch may occur to one of them.

At lunch in a popular restaurant Paul is apt to whip out a pencil and wave it at his wife. Jeanne will stop in the middle of a sentence, all attention. Furthermore, she seems to understand the reams of figures and the weird designs that unravel on the tablecloth.

She just smiles and says, "You should see our tablecloths at home."

NEW OUTLOOK ON LIFE since I learned about THIS HIGHER TYPE *Intimate Feminine Hygiene*

Easier—Daintier—More Convenient



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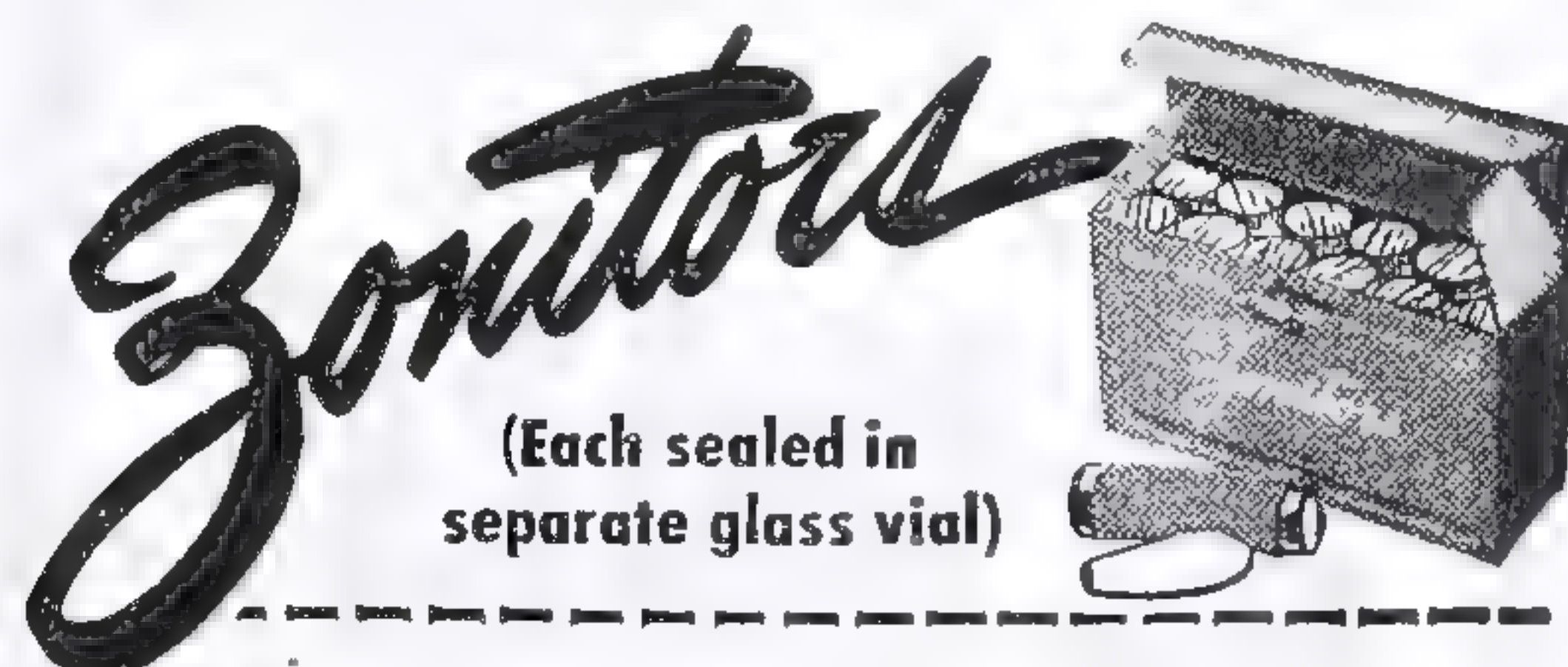
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RENUZIT
SPOT AND STAIN REMOVER
Fruit, Chocolate, Lipstick, Grease and
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Their plans are far-reaching. When Paul bought their piece of land for their dream house, they decided the spot was too beautiful not to share. So Paul started his own real estate development. It is high in the hills behind Hollywood, secluded, sunny, covered with trees. They have named it Outpost Cove.

The advantage of owning one's own development became apparent almost at once. Jeanne didn't like the street number the City Hall issued them. So they changed things around a bit and Jeanne got the number of her choice.

There will be certain things about the neighbors who join them there. Jeanne is determined to make sure her children have plenty of play fellows.

"The most fun I had as a child was when I went to play with a family nearby who had seven children," she says.

It is a very full life, the life these young people share. A life of work and plans and more dreams. They have brought a great deal more to it than young love.

They have brought determination and intelligent thinking. They have brought faith and boundless enthusiasm. They are building solidly now for that "end of life for which the first was planned."

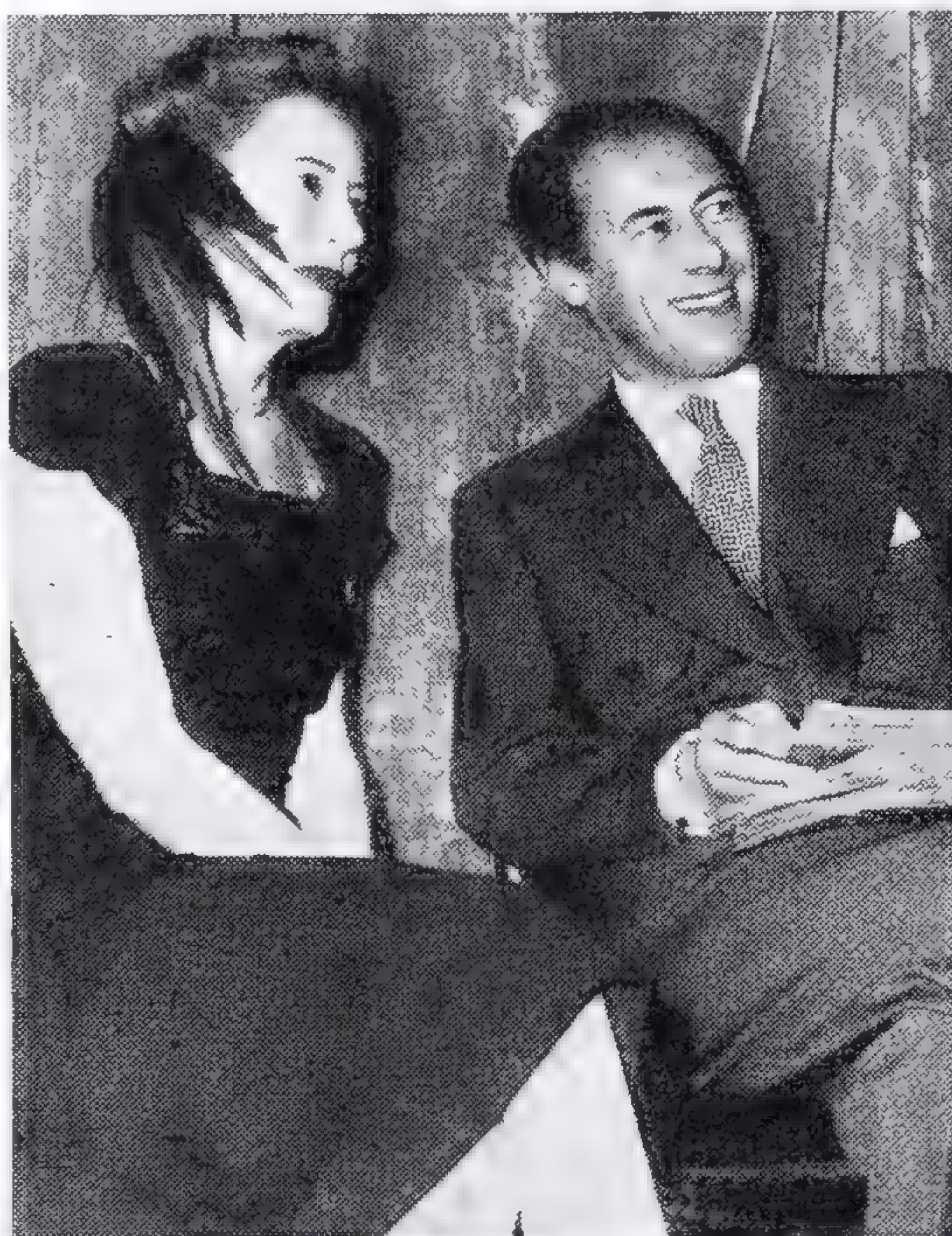
Lucky? Yes! And more. The Brinkmans are not idle dreamers. Yet still they find time to fashion dreams for the future.

For the Brinkmans, to stop dreaming would be to stand still. There are those journeys they'll make "some day." There's that pet trip of Jeanne's, a safari into Africa to hunt big game. There's the "rest of our family" and the ranch they'll have some day.

There's each new picture Jeanne will make. The expansion of Paul's business. There are the neighbors who have not yet moved to Outpost Cove.

Best of all, there are the years to live out together, confident that so long as they are together all will be well. That they will see each anniversary, each New Year's Eve, bring more dreams into reality.

THE END



Irene Dunne and Rex Harrison at Lux Radio Theater broadcast of "Anna and the King of Siam," one of ten high pictures in poll conducted for Photoplay by Dr. Gallup and his Audience Research, Inc.

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Trackside cupid notes: Betty Hensel and Cary Grant coupled at Santa Anita races

INSIDE STUFF

(Continued from page 29)

Set of the Month: On the old "Phantom" set, as they call it at Universal Studios, we stood in the doorway of Bob Hutton's dressing room and watched an amazing scene in progress for the picture "Time out of Mind."

In an old-fashioned, full dress suit replete with stiff high collar, Bob Hutton stood facing a symphonic orchestra, wielding his baton with an amazingly professional touch. Behind the orchestra were the stairs leading up to the various boxes of the make-believe concert hall. In one box sat Ella Raines who plays Bob's sister. With her was newcomer Helena Carter who plays his wife. It was a tense moment in the story, for Helena Carter was about to signal for the bedlam that was to ruin composer Hutton's concert and his life.

As we watched, completely fascinated, the camera, mounted on a high boom, began to creep in behind the stage action.

Down one flight of stairs from her box came Phyllis Calvert. Like a great monster the iron contraption bearing crew men, director Robert Siodmak and the camera, silently moved with Phyllis. Once it caught a quick glimpse of Bob as it followed Phyllis in her behind stage race against disaster. Across stage and up the stairs she stole with the camera following. And then the door of the box opened and quickly she disappeared inside.

In that brief walk, (shot, we confide, fourteen times) we felt something of the authority and command of this English Miss Calvert, who came to Hollywood for the picture. And disregarding the usual studio raves saying here was a hit in the making, we came away convinced that at least we had seen fine direction and fine acting that go toward making finer pictures.

Honor Guest: Hollywood recently spread its very best red carpet for



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Baby Editor, PHOTOPLAY

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INSIDE STUFF



Light up for Lund with his lovely wife—
John and Marie at Mitch Leisen party

Prema Fernando, managing director of the Twentieth Century Theaters Ltd. in Ceylon. Mr. Fernando and his charming bride stopped off on their 'round-the-world honeymoon.

Gary Cooper was their host. And Cecil B. DeMille. They lunched with Alexis Smith, Eleanor Parker and Ida Lupino. Bob Mitchum entertained for them at Lucey's. And Paul Lukas gave a cocktail party in their honor during a Palm Springs sojourn.

Mr. Fernando told Cal that PHOTOPLAY is a familiar sight in his land and admitted his firm frequently uses our reviews as a guide in booking pictures.

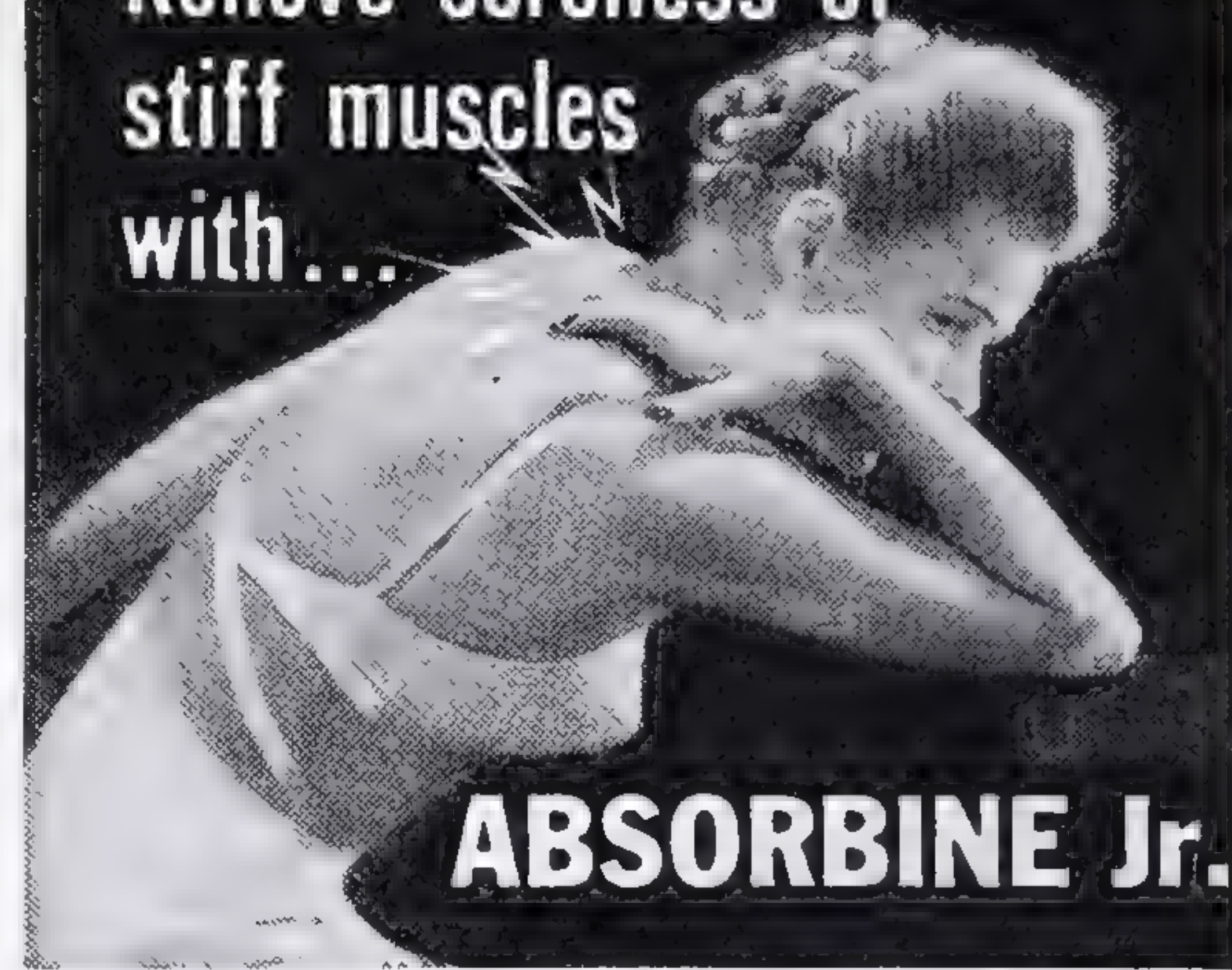
In spite of the fact that Ceylon audiences usually favor lavish Technicolor productions and spectacular musicals the most popular film to be shown there in years is "Going My Way."

Also, Bing Crosby is the most popular actor in Ceylon. Others who cause movie fans there to stand in line are Alan Ladd, Betty Grable, Bette Davis and Ingrid Bergman.

Personalities: Irene Dunne is a charming woman who makes her presence felt in a roomful of people by her complete serenity. At a party recently we noted how Irene alone, of all the guests, remained quietly in her chair, and yet seemed to hold the center of interest. Her devotion to home and husband, Dr. Griffin, was evidenced in her remark during the peak of the fun when she quietly announced she must get home to her family. Dr. Griffin has recently been ill and Irene was faithfully devoted throughout.

The couple completely captivating Hollywood, these days, is the British Deborah Kerr and her husband Anthony Bartley. Playing opposite Clark Gable in "The Hucksters," Deborah has become a favorite of the cast, crew and Gable himself. Her youthful, good

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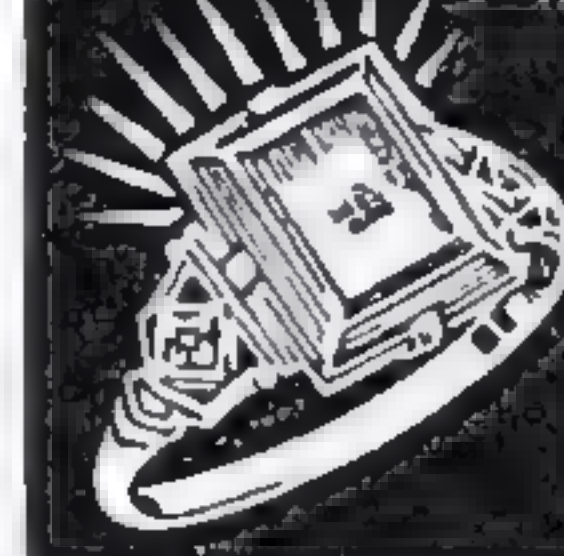
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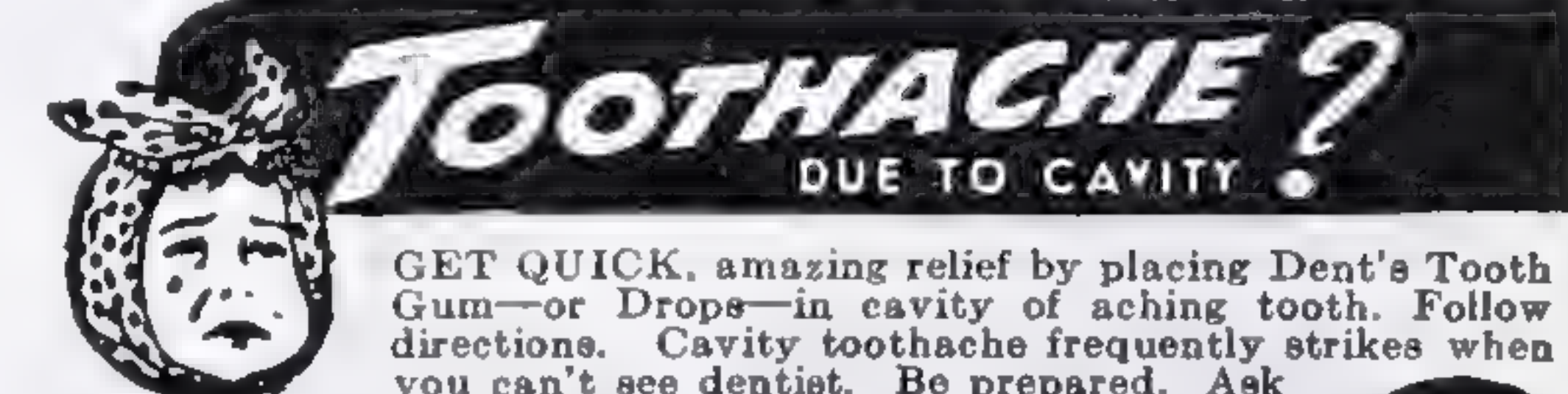


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Youthfully profiled—Cathy Downs and Guy Madison, paired at the same party

looking husband was a British Ace in the war and a hero many times over. Their easy charm and naturalness has won them friends everywhere and Hollywood hopes they'll never go back to England.

Dr. Gallup of Poll fame makes a welcome addition to any party, Cal noticed recently, holding attention with his own vigorous personality. In town for PHOTOPLAY's Gold Metal Award party, Dr. Gallup was feted and re-feted and, on the occasions Cal met him doing the rounds, he was always the center of attraction. Fact is if PHOTOPLAY took a poll of the popularity of recent visitors our guess is Dr. Gallup would find himself high on the list.

Dream Data: Jeanne Crain and her husband Paul Brinkman hoped to return to their honeymoon site, Furnace Creek Inn in Death Valley, for their first wedding anniversary but the doctor said no. Jeanne expects her baby in a few months and the drive is a long tiring one. So the happy couple stayed here and watched their new home go up. The house, a modified Cape Cod type, is in the Outpost Estates above Franklin Avenue in Hollywood and can easily be added on to from time to time. After they learned about the baby the Brinkmans hoped to add a nursery but the planning commission said no. The den is being converted into a room for the baby.

They clung to the paper tradition for their first anniversary gifts and without either one suspecting, they chose identical gifts of heavy linen stationery with their brand new Outpost address engraved in gold. That's how eager they are to get into their very first home.

This and That: A wire from Bette Davis who is awaiting her baby at her New Hampshire farm indicates all is well. Bette spends a lot of time tramping about in the snow and loving it... A cable from Jack Warner, head of Warners' Studios, and his lovely Ann, was sent us from Cannes in Southern France where the couple are vacationing. The joint message should allay those separation rumors that have been

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The Present with a Future



It's a bet, son! Jerry Colonna puts two dollars on Walter Pidgeon at Chasen party

INSIDE STUFF

flying . . . A wire from Tyrone Power in Mexico to Cal in Kansas City threw the operator into a state of stunned surprise. Especially since "Razor's Edge" was showing there at the time . . . The height of modesty was revealed in a note to Cal from Jean Morrison whose married name is Reams and who was renamed Janet Leigh by Van Johnson himself when she became his leading lady. Janet hopes we haven't gotten too mixed up by the names to remember her and to tell us how much she enjoyed talking with us. After "Romance of Rosy Ridge" is released, we feel sure no one will forget little Janet . . . No surprise to Hollywood was the announced separation of Mickey Rooney and his second wife Betty Jane Rase. When Mickey failed to follow his wife to Birmingham when their second child was born, Hollywood knew their suspicions were confirmed. Mrs. Rooney will sue for divorce in her home state. "She wasn't attentive to my mom," Mickey says—which seems as good a reason for the break-up as any.

On? Off?: Hollywood is wondering if Greer Garson and Richard Ney are going to call it a day any day now, because it's obvious all is not well. Separation rumors first started when Richard moved to the home of Ginger Rogers and Jack Briggs, and Greer said it was only for a little while—until the house was redecorated. Richard hadn't much to say either. Greer was ill, he said, and he was sure if they could take a trip together, where they could be alone, that they could patch up their differences. It's true that Greer has been working very hard, under terrific tension. Cal, along with the rest of filmtown, sincerely hopes they can work it out.

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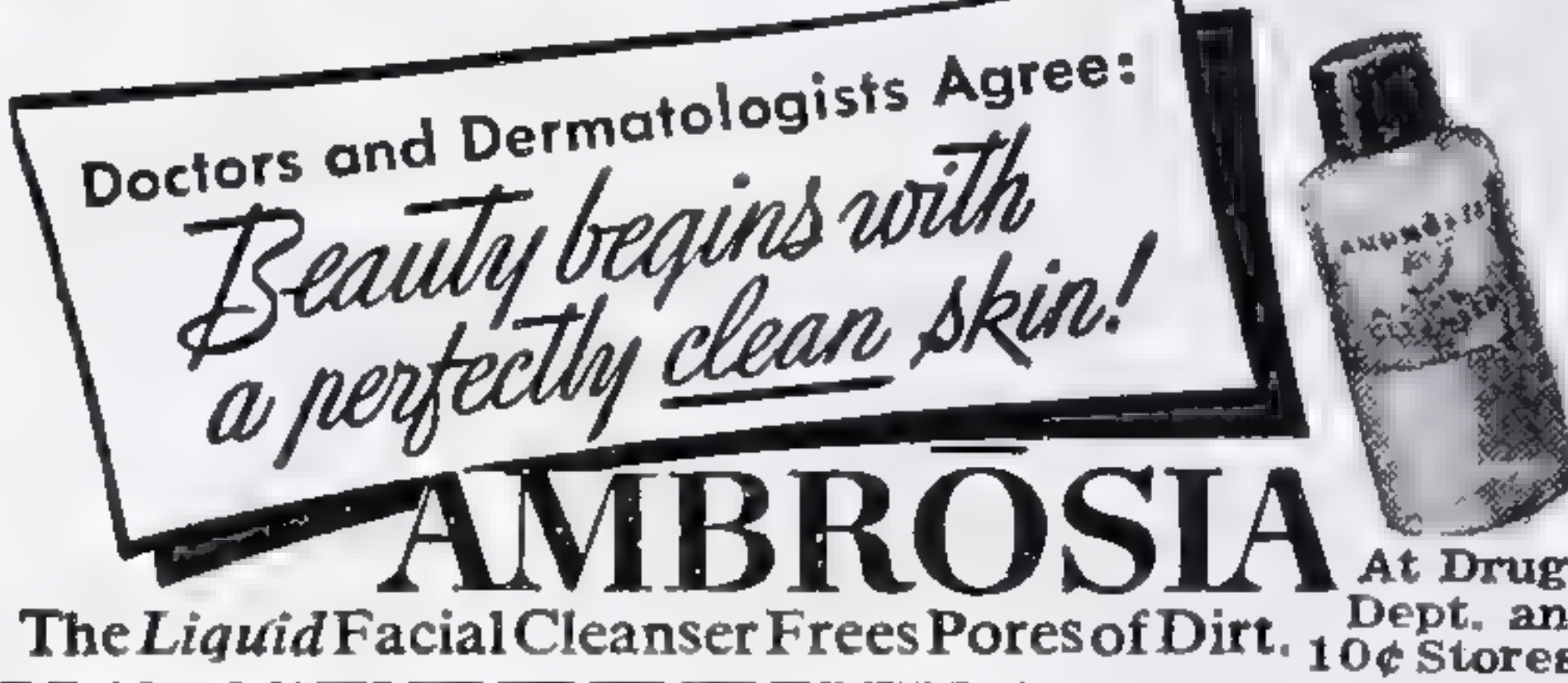
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Cathy Downs square dances with Henry Fonda in "My Darling Clementine"

Cal's Bow of the Month: In the direction of Henry Fonda, Cal lifts his hat in a low bow for Henry's outstanding performance in the film "My Darling Clementine."

By this time fans everywhere have had a chance to see the picture and we have no doubt will join us in our acclaim for a fine job brilliantly done.

This is Fonda's first picture since his enlistment in the Navy in 1942 as an apprentice seaman. Qualified for Navy Indoctrination School, he was sent to Quonset, R. I., and graduated among the top ten per cent, making him eligible for Air Combat Intelligence School. He served overseas as an assistant operations officer, lieutenant senior grade, and received both the Presidential Citation and Bronze Star.

After a brilliant war record the Nebraska boy returned to his Bel-Air home and his wife, Frances Seymour Brokaw, whom he married September 16, 1936. His daughter, Jayne, who is ten years old and his seven-year-old son, Peter Fonda, regard their father not so much as an actor as the daddy who loves to putter about the garden.

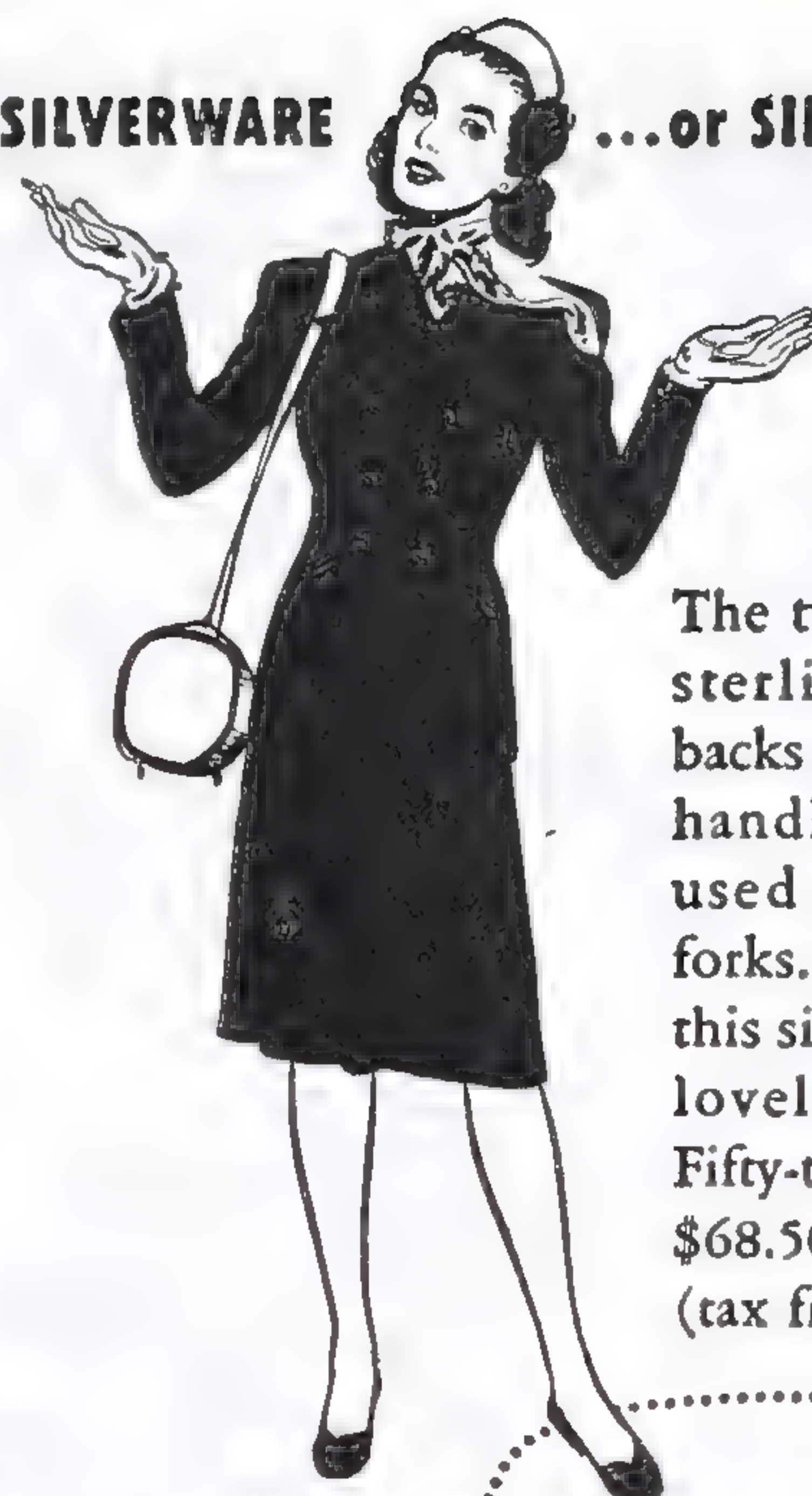
His hobby is making a complete camera record of his children, the construction of airplane models and amateur sculpturing.

Trained in the theater, he has slowly but surely become an actor of quiet authority. "The Ox-Bow Incident" is still regarded as one of the best pictures ever made, largely due to Henry's work. After "Clementine" he made two more pictures. "The Long Night" for RKO and "A Miracle Can Happen" for United International. He's glad to be back and busy.

Cal's Tour: Well, kids, Cal is on the air these days—every afternoon. Why not tune in and see what we're up to? We'll tell you more next month, but meantime turn to page 31 for details, time and stations.

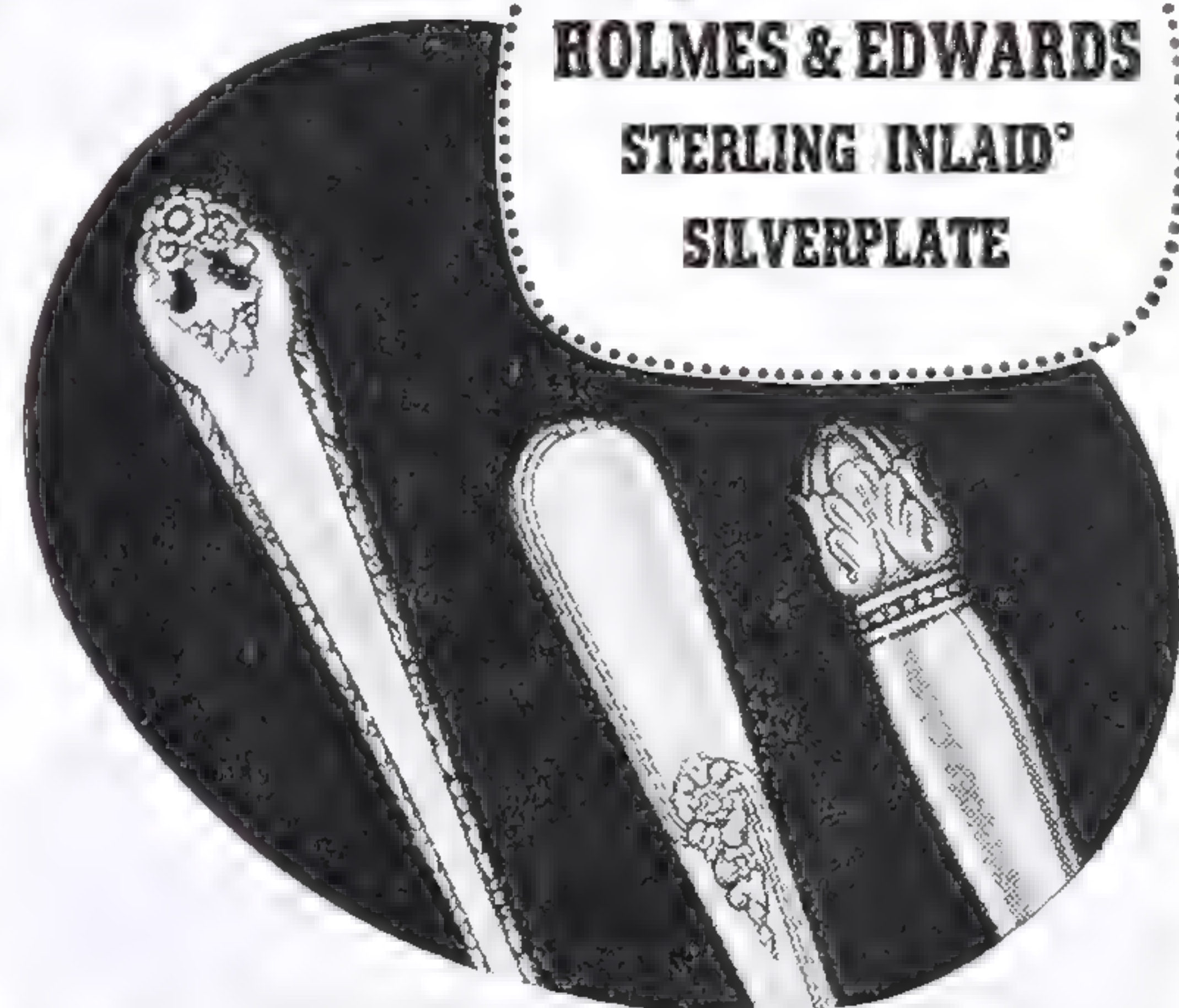
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✓✓✓ Indicates picture rated
"outstanding" when reviewed

✓✓ Indicates picture rated
"very good" when reviewed

✓ Indicates picture rated
"good" when reviewed

AFFAIRS OF GERALDINE—Republic: Cupid takes a beating in this featherweight fable about small-town Jane Withers in search of a bridegroom. James Lydon, J. Edmund Roberts, Raymond Walburn and Donald Meek are all part of the painful proceedings. (Feb.)

✓**BEDELIA**—Eagle-Lion: This British brain-teaser has Margaret Lockwood playing the poisonously pretty bride of kindly Ian Hunter, and Barry K. Barnes as the detective who discloses her shady past. A black pearl ring helps to bring about Bedelia's downfall. Anne Crawford is the girl Ian should have married; Jill Esmond is his nurse. (Feb.)

✓✓✓**BEST YEARS OF OUR LIVES, THE**—Goldwyn: A simple story for and about John and Jane Doe, as timely as today's headlines, with grand performances by Fredric March, Dana Andrews, Myrna Loy, Teresa Wright, Virginia Mayo, Harold Russell, Cathy O'Donnell, Hoagy Carmichael. This warmly human film of America's post-war era is a movie must, meriting top rating. (Feb.)

BRINGING UP FATHER—Monogram: Joe Yule and Renie Riano bring to life Jiggs and Maggie of George McManus's famous cartoon strip while Tim Ryan plays Dinty Moore. They're a laugh-provoking trio if you enjoy such shenanigans. (Feb.)

✓**CALIFORNIA**—Paramount: You'll get your quota of gunplay in this chronicle of California's battle for admission into the Union. Ray Milland and Barbara Stanwyck have their personal reasons for taking sides and the villainous George Coulouris has plenty at stake, too. An action-crammed Western with Technicolor trimmings. (Mar.)

✓✓**CAPTIVE HEART, THE**—Ealing-Prestige: Top-notch British war drama, presenting the life of prisoners in Nazi concentration camp, with Michael Redgrave assuming a dead man's identity along with his wife, Rachel Kempson. A compelling picture with praiseworthy performances by a distinguished cast. (Mar.)

✓**CHASE, THE**—Nebenzal-UA: How a nice boy like Robert Cummings gets mixed up with a bad bunch is unfolded in this thriller-chiller. Michele Morgan plays a terror-stricken wife, rescued by Bob from gangster Steve Cochran and his bodyguard, Peter Lorre. (Jan.)

✓**CHILDREN OF PARADISE**—Tricolor Films-UA: Although too long, this French film with explanatory English titles is a fascinating potpourri, all about Paris's Boulevard of Crime in 1840. A superb cast headed by Arletty, Jean-Louis Barrault and Pierre Brasseur. (Jan.)

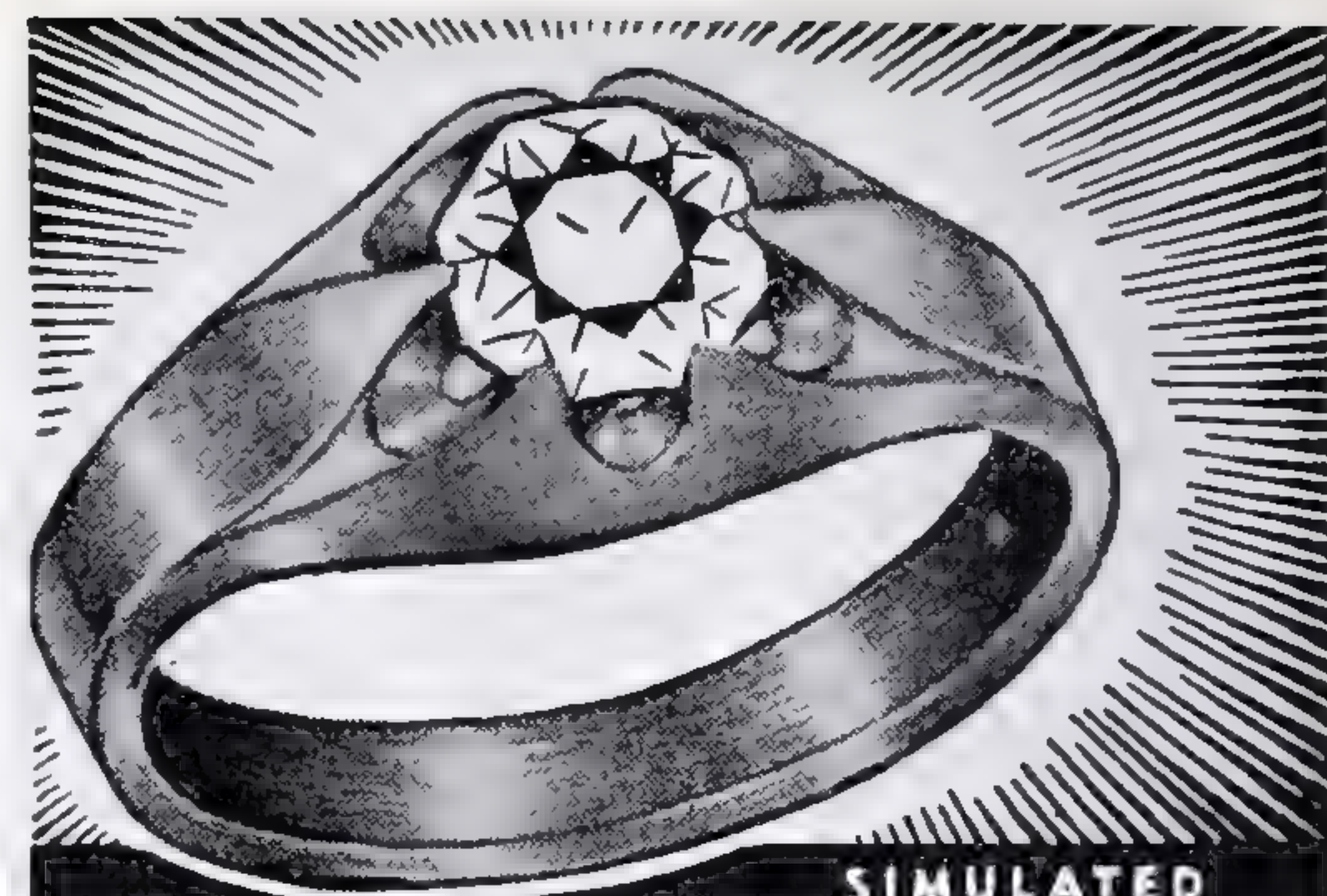
✓**CROSS MY HEART**—Paramount: Slapstick farce, funny in spots, with Betty Hutton as a dizzy dame trying to drum up clients for her lawyer-sweetie, Sonny Tufts. He has to talk fast and furiously when her frantic fibs result in a murder charge. (Mar.)

✓**DEAD RECKONING**—Columbia: Not for the squeamish is this Humphrey Bogart picture full of savage action, crackling talk, casual love-making. Hard-boiled Bogie meets his match in Siren Liz Scott. She and Mobster Morris Carnovsky know the answers to his wartime buddy's disappearance and Bogie's out to get 'em. (Mar.)

✓✓**DECEPTION**—Warners: It's ye old triangle again, played to the hilt by Bette Davis as a talented musician whose past catches up with her, Paul Henreid as the great romance in her life and Claude Rains as the threat to their happiness. A high-powered, pulse-quickenning drama. (Jan.)

DEVIL ON WHEELS, THE—PRC: An effective sermon on reckless driving by kids who clutter the roads with their hopped-up jalopies. Parents as well as youngsters are put on the carpet for endangering their own and others' lives. Darryl Hickman is the boy who gets a lesson he won't soon forget. (Mar.)

DRIPTIN' RIVER—PRC: In this routine Western, it's law versus crime in a place crawling with tough hombres who fall back on fisticuffs when the bullets run out. Eddie Dean, Shirley Patterson and Roscoe Ates are on the side of the law with Eddie crooning cowboy ballads in between the fighting. (Jan.)



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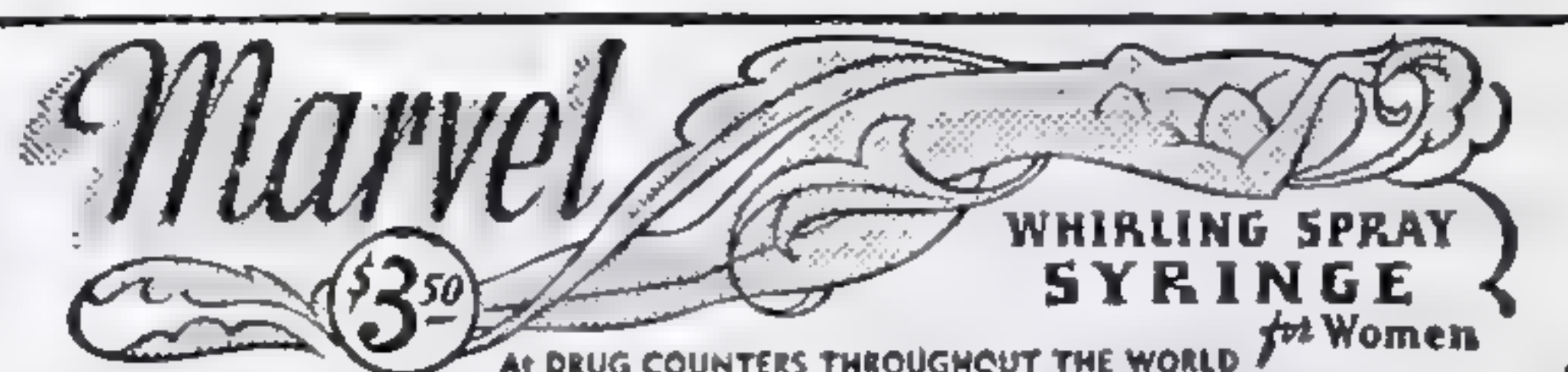
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✓**EASY COME, EASY GO**—Paramount: Life on New York's Third Avenue with Barry Fitzgerald as an amiable, no-account Irishman who plays the horses, Diana Lynn as his disgusted daughter and Sonny Tufts as her dejected suitor, trying to raise enough cash so they can tie the knot. (Mar.)

✓✓**HUMORESQUE**—Warners: It's music versus love again in this entertaining though uneven picture with Joan Crawford giving a striking portrayal of a much-married patroness of the arts, and John Garfield ably playing a struggling violinist. Oscar Levant puts the humor in "Humoresque." (Jan.)

✓✓✓**IT'S A WONDERFUL LIFE**—Liberty-RKO: This has romance, comedy, tragedy, fantasy, satire—and Jimmy Stewart, who learns that it isn't worldly goods which enrich a man but the friends he makes in life. This highly original film with Donna Reed, Thomas Mitchell, Henry Travers and Lionel Barrymore, leaves a good taste in the mouth. (Mar.)

✓**LADY IN THE LAKE**—M-G-M: Detective Robert Montgomery is hired to establish the whereabouts of publisher Leon Ames's wife, her disappearance being important to a number of people, including Ames's clever lady editor, Audrey Totter. (Feb.)

✓✓**MAGNIFICENT DOLL**—Universal: An entertaining if not exactly authentic historical picture with Ginger Rogers donning hoop skirts to play glamorous Dolly Madison, David Niven as traitorous Aaron Burr, Burgess Meredith as dignified James Madison, Horace McNally and Peggy Wood. (Feb.)

✓✓**MAN FROM MOROCCO, THE**—English Films: The fast tempo of this spine-tingling spy story will hold you enthralled. Anton Walbrook, as a Spanish Civil War veteran, has many close calls in his desperate fight for freedom but pauses long enough to romance with Margaretta Scott. (Feb.)

✓✓**MARGIE**—20th Century-Fox: This refreshing comedy of the thrilling Twenties with the top tunes of that period is a honey. As teen-age Margie, Jeanne Crain's joys and sorrows are something to chuckle over. She's surrounded by a flock of newcomers, including Glenn Langan, Barbara Lawrence, Alan Young and Conrad Janis. (Jan.)

✓**MY DARLING CLEMENTINE**—20th Century-Fox: A rowdy, picturesque film of the feuding Old West with Henry Fonda as a straight-shootin' marshal. Victor Mature is a reckless gambler and Linda Darnell plays his ravishing sweetheart. (Jan.)

✓**NEVER SAY GOODBYE**—Warners: Dashing Errol Flynn and eye-filling Eleanor Parker indulge in marital monkeyshines with starlet Patti Brady, S. Z. Sakall, Forrest Tucker, Peggy Knudson, and Lucille Watson. (Feb.)

✓**OUT CALIFORNIA WAY**—Republic: Ridin', rooin' and fightin' plus some singing and romancing with stalwart Monte Hale, meddling John Dehner, winsome Adrian Booth, bright Bobby Blake and the Riders of the Purple Sage. (Mar.)

✓**PERFECT MARRIAGE, THE**—Paramount: Hijinks among the smart set, co-starring Loretta Young and David Niven who discover, on their tenth anniversary, that the bloom has worn off. Eddie Albert, Virginia Field, Rita Johnson, Zasu Pitts and little Mona Griffith are in it too. (Jan.)

✓**PLAINSMAN AND THE LADY**—Republic: Bill Elliott is the plainsman, Vera Ralston the lady whose banker-father starts the first Pony Express between California and Missouri. In strenuous opposition are Joseph Schildkraut and Gail Patrick. (Feb.)

✓✓**RAZOR'S EDGE, THE**—20th Century-Fox: Somerset Maugham's novel about an unworldly young man and a worldly young girl made into a super-duper show, its star-studded cast including Tyrone Power, Gene Tierney, John Payne, Anne Baxter, Clifton Webb and Herbert Marshall. (Feb.)

✓✓**SECRET HEART, THE**—M-G-M: Good psychological drama with Claudette Colbert playing a widow who has a ton of debts to pay, two stepchildren to raise, and Walter Pidgeon to resist. There's trouble

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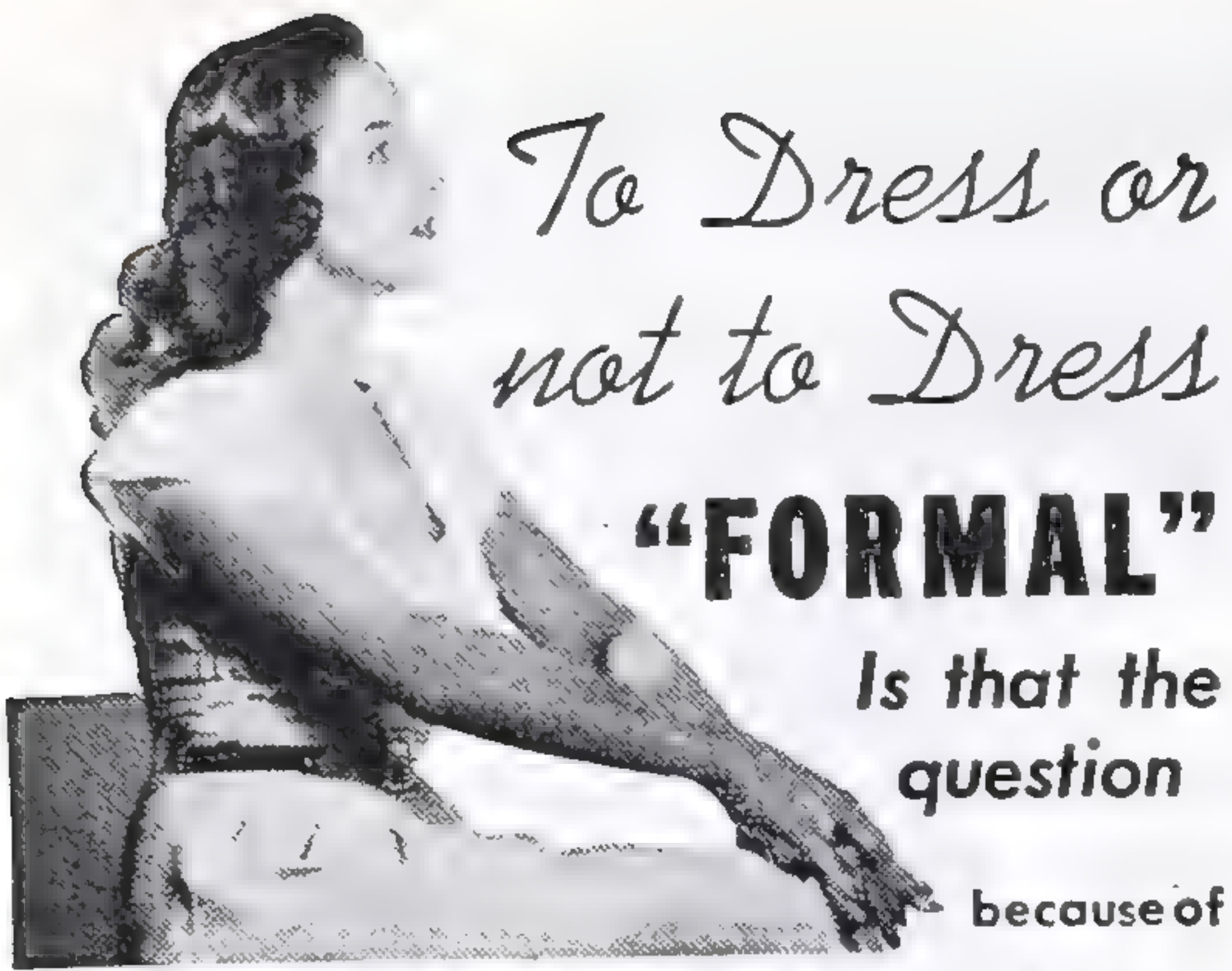
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apiently when stepdaughter June Allyson suffers from a father fixation which she transfers to Pidgeon. With Robert Sterling, Marshall Thompson and Elizabeth Patterson. (Mar.)

SIoux CITY SUE—Republic: Gene Autry heeds Hollywood's call, thanks to talent scout Lynne Roberts, songwriter Sterling Holloway and movie producer Ralph Sanford. It's a toss-up whether Autry or an animated donkey will get top billing but the singing cowboy comes through in fine style. (Feb.)

SONG OF THE SOUTH—Walt-Disney-RKO: Disney, in a dreamy mood, introduces some flesh-and-blood people along with the make believe variety. It's a pleasant pipe dream with James Baskett as story-telling *Uncle Remus* and Bobby Driscoll and Luana Patten as his young listeners. A gently humorous film with several jolly songs. (Feb.)

STAIRWAY TO HEAVEN—Universal-International: An RAF pilot hovers between life and death after jumping from his burning plane, his hallucinations taking the audience into an imaginary heaven where a trial is arranged to decide his fate. This flight into fantasy has some stirring scenes, brilliantly played by David Niven, Kim Hunter, Roger Livesey and Raymond Massey. (Mar.)

STRANGE WOMAN, THE—Hunt Stromberg-UA: Hedy Lamarr is a beautiful, bewitching "baddie" in this melodramatic tale set in Maine of 1820. You'll watch her cast her evil spell over Gene Lockhart, Louis Hayward and George Sanders, half-fascinated, half-repelled. (Jan.)

SWELL GUY—Universal: Virtue triumphs over vice with Sonny Tufts giving a colorful characterization of half-hero, half-heel and Ann Blyth playing a teen-age terror who pays the penalty for her mistakes. Point of the picture is there's a little bit of good in every bad boy. John Craven, Mary Nash, William Gargan, Ruth Warrick and young Donald Devlin are the supporting players. (Mar.)

TEMPTATION—Universal-International: This turbulent drama of illicit love has Merle Oberon playing a designing divorcee who weds wealthy George Brent, then becomes infatuated with rascally Charles Korvin. Pretty sombre stuff. (Jan.)

THAT BRENNAN GIRL—Republic: A girl who sins but repents; a boy who tries to lead her on the right path, and an older man who finishes the job. An inept little picture with James Dunn as a sentimental racketeer; Mona Freeman as a playgirl and William Marshall as the well-intentioned boy. (Feb.)

13 RUE MADELEINE—20th Century-Fox: Along the lines of "House on 92nd Street," this high-powered thriller has Jimmy Cagney playing a grim game with the German Intelligence. A melodrama with plenty of punch to it, as played by Cagney, Annabella, Walter Abel, Richard Conte, Frank Latimore, Sam Jaffe. (Mar.)

THIS HAPPY BREED—Prestige-Universal: Another Noel Coward cavalcade, this time covering 1919-39. A somewhat slow-moving, sentimental story, glorifying the middle-class Gibbons family, their trials and triumphs told in Technicolor episodes. Splendid performances by Robert Newton, Celia Johnson, Stanley Holloway, Kay Walsh. For the bobby-sox brigade, there's oh-so-attractive John Mills. (Mar.)

TILL THE CLOUDS ROLL BY—M-G-M: Stunning Technicolor songfest inspired by Jerome Kern's melodies with elaborate sets, exquisite costumes. As Kern, Robert Walker does a swell job assisted by Hollywood's ace entertainers, Van Heflin, Lucille Bremer, Van Johnson, Judy Garland, June Allyson, Kathryn Grayson, Tony Martin, Dinah Shore, Lena Horne and Frank Sinatra! A not-to-be-missed musical. (Mar.)

UNDERCURRENT—M-G-M: In this disturbingly different melodrama, Katharine Hepburn marries Robert Taylor only to discover he's a man with a Jekyll-Hyde personality. Poor Katie tries to unravel the mystery of his background in which brother Bob Mitchum plays a prominent part. (Feb.)

VERDICT, THE—Warners: This fairly suspenseful whodunit has Sidney Greenstreet as a dismissed inspector replaced by George Coulouris at Scotland Yard after an innocent man hangs for another's crime. Paul Cavanaugh is about to go to the gallows for a second murder when the real killer confesses. With Peter Lorre and Joan Lorrington. (Mar.)

WANTED FOR MURDER—Excelsior-Fox: If you go for creepy stuff, you could do worse than see this British-made film in which Scotland Yard tracks down the homicidal maniac guilty of strangling one girl friend after another. Mainly implicated in this grisly business is Eric Portman. With Roland Culver, Dulcie Gray and Derek Farr. (Mar.)

WICKED LADY, THE—Universal-International: You can safely skip this 17th Century English tale of high adventure. Margaret Lockwood is wicked all right but hardly a lady, sharing as she does the daring exploits of highway robber James Mason. Patricia Roc is her unhappy rival, Griffith Jones, Michael Rennie and Mason her willing victims. (Feb.)

YEARLING, THE—M-G-M: A memorable picture of Florida of 1870 in lush Technicolor. The pioneering *Baxters* of Marjorie Kinnan Rawlings's Pulitzer Prize novel are played by Gregory Peck, Jane Wyman and Claude Jarman Jr., with Wyman running away with acting honors. (Jan.)

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Casts of Current Pictures

BOOMERANG—20th Century-Fox: Henry L. Harvey, Dana Andrews; Mrs. Harvey, Jane Wyatt; Chief Robinson, Lee J. Cobb; Irene Nelson, Cara Williams; John Waldron, Arthur Kennedy; Woods, Sam Levene; McCreery, Robert Keith; Wade, Taylor Holmes; Mrs. Crossman, Leona Roberts; Cary, Lester Lonergan; Whitney, Lewis Leverett; Crossman, Philip Coolidge; Sgt. Dugan, Barry Kelley; Mr. Rogers, Richard Garrick; Harris, Edward Begley; Lt. White, Karl Malden; James, Ben Lackland; Annie, Helen Carey; Father Lambert, Wyrley Birch; Rev. Gardiner, Johnny Stearns; Cartucci, Guy Thomas; Mrs. Lukash, Lucia Seger; Dr. Rainsford, Dudley Sadler; Mayor Swayze, Walter Greaza; Miss Manion, Helen Hatch; Mr. Lukash, Joe Kazan; Miss Roberts, Ida McGuire; O'Shea, George Petrie; Callahan, John Carmody; Judge Tate, Clay Clement; McDonald, E. J. Ballantine; Stone, William Challee; Coroner, Edgar Stehli; Bill, Jimmy Dobson; Tom, Bernard Hoffman; Murderer, Lee Roberts; Maid, Pauline Myers; Cafe Manager, Jacob Sandler; Investigator, Herbert Ratner; Graham, Fred Stewart; Sheriff, Lawrence Paquin; Secretary, Anna Minot.

FABULOUS DORSEYS, THE—Rogers- UA: Jane Howard, Janet Blair; Bob Burnton, William Lundigan; Mrs. Dorsey, Sara Allgood; Mr. Dorsey, Arthur Shields, plus Tommy Dorsey and orchestra, Jimmy Dorsey and orchestra, Paul Whiteman, Charlie Barnet, Henry Busse, Helen O'Connell, Bob Eberly, Ray Bauduc, Mike Pingatore, Ziggy Elman, Art Tatum and Stuart Foster.

FABULOUS SUZANNE, THE—Republic: Suzanne, Barbara Britton; Hendrick Courtney Jr., Rudy Vallee; Hendrick Courtney Sr., Otto Kruger; Rex, Richard Denning; William Harris, Bill Henry; Mary, Veda Ann Borg; Ginette, Iren Agay; Masterson, Grady Sutton; Mr. Tuttle, Frank Darian; Lawyer, Harry Tyler; Hamburger Man, Eddie Fields; The Little Man, Al Hammer.

HELDORADO—Republic: Roy Rogers, Roy Rogers; Gabby Whittaker, George "Gabby" Hayes; Carol Randall, Dale Evans; J. W. Driscoll, Paul Harvey; Alec Baxter, Barry Mitchell; Johnny, John Bagni; Sheriff Bud Glenn, John Phillips; Bellboy, James Taggart; Charlie, Rex Lease; Mitch, Steve Darrell; Ticket Taker, Doye O'Dell; Ranger, LeRoy Mason; Judge, Charles Williams; Shooting Gallery Att., Eddie Acuff and Bob Nolan and the Sons of the Pioneers

I'LL BE YOURS—Universal-International: Louise Ginglebush, Deanna Durbin; George Prescott, Tom Drake; Wechsberg, William Bendix; J. Conrad Nelson, Adolphe Menjou; Mr. Buckingham, Walter Catlett; Barber, Franklin Pangborn; Captain, William Trenk; Blonde, Joan Fulton; Usherette, Patricia Alphin; Stage Door Johnny, William Brooks.

IT'S A JOKE, SON—Eagle-Lion: Senator Claghorn, Kenny Delmar; Magnolia Claghorn, Una Merkel; Mary Lou, June Lockhart; Jeff Davis, Kenneth Farrell; Dan Healey, Douglas Dumbrille; Senator Leeds, Jimmy Conlin; Ace, Matt Willis; Knifey, Ralph Sanford; Daisy, Herself; Hortense, Vera Lewis; Whipple Sisters, Margaret McWade and Ida Moore.

JOHNNY O'CLOCK—Columbia: Johnny O'Clock, Dick Powell; Nancy Hobson, Evelyn Keyes; Inspector Koch, Lee J. Cobb; Nelle Marchettis, Ellen Drew; Harriet Hobson, Nina Foch; Guido Marchettis, S. Thomas Gomez; Charlie, John Kellogg; Chuck Blayden, Jim Bannon; Slatternly Woman, Mabel Paige; Hotel Clerk, Phil Brown; Turk, Jeff Chandler; Punchy, Kit Guard.

MY BROTHER TALKS TO HORSES—M-G-M: Lewie Penrose, "Butch" Jenkins; John S. Penrose, Peter Lawford; Martha, Beverly Tyler; Mr. Bledsoe, Edward Arnold; Richard Pennington Roeder, Charlie Ruggles; Mrs. Penrose, Spring Byington; Mr. Puddy, O. Z. Whitehead; Mr. Gillespie, Paul Langton; Mr. Mordecai, Ernest Whitman; Mr. Piper, Irving Bacon; Psyche, Lillian Yarbo; Hector Damsen, Howard Freeman; Mr. Gibley, Harry Hayden.

NORA PRENTISS—Warners: Nora Prentiss, Ann Sheridan; Dr. Richard Talbot, Kent Smith; Dr. Joel Merriam, Bruce Bennett; Phil McDade, Robert Alda; Lucy Talbot, Rosemary DeCamp; Walter Bailey, John Ridgely; Gregory Talbot, Robert Arthur; Bonita Talbot, Wanda Hendrix; Miss Judson, Helen Brown; Fleming, Rory Malinson; Police Lieutenant, Harry Shannon; District Attorney, James Flavin; Doctor, Douglas Kennedy; Truck Driver, Don McGuire; Policeman, Clifton Young.

PILGRIM LADY, THE—Republic: Henrietta Rankin, Lynne Roberts; Dennis Carter, Warren Douglas; Clifford Latimer, Alan Mowbray; Eve Standish, Veda Ann Borg; Professor Rankin, Clarence Kolb; Aunt Phoebe, Helen Freeman; Millicent Rankin, Doris Merrick; Thackeray Gibbs, Russell Hicks; Blackie Reynolds, Ray Walker; Noel, Charles Coleman; Wayne Talbot III, Carlyle Blackwell Jr.; Dr. Bekins, Harry V. Cheshire; Nell Brown, Dorothy Christy; Oscar, Paul E. Burns; Workman, Tom Duggan; Hotel Clerk, Jack Rice; Cab Driver, William Haade; Bellboy, William Benedict.

PURSUED—Warners: Thor, Teresa Wright; Jeb, Robert Mitchum; Mrs. Callum, Judith Anderson; Grant, Dean Jagger; Jake Lingle, Alan Hale; Adam, John Rodney; Prentice, Harry Carey Jr.; Jeb (8



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Give yourself a glamorous, natural looking permanent wave in the comfort of your own home—you'll be surprised and pleased at the marvelous results! No frizzy ends, or stiff, unmanageable hair. "Takes" on fine or coarse hair—even if it's grey, bleached or dyed. You will be thrilled with the lovely, sparkling, natural waves that will rival any beauty salon permanent. A MISS COQUETTE permanent for only \$2.08 will outlast, outshine a \$15 professional permanent. THE KIT CONSISTS OF 50 plastic wired "Speed-Wind" curlers which are indestructible. (They can be used indefinitely for your weekly hair set)—the Creme permanent wave solution and six other items—everything you need to give yourself a professional permanent wave.



FRANCOIS LABORATORY, INC.

2586 Broadway, New York 25, N. Y. 1

Please send me at once my "Miss Coquette" complete Home Kit. If not completely satisfied, I will return the Kit within 10 days.

☐ Enclosed find my \$2.08. You will pay the postage.
☐ Send C.O.D. I will pay the mailman \$2.08 plus few cents postage.

NAME _____

ADDRESS _____

Art Corner Your Pictures-Album

Keep them safe-enjoy them always

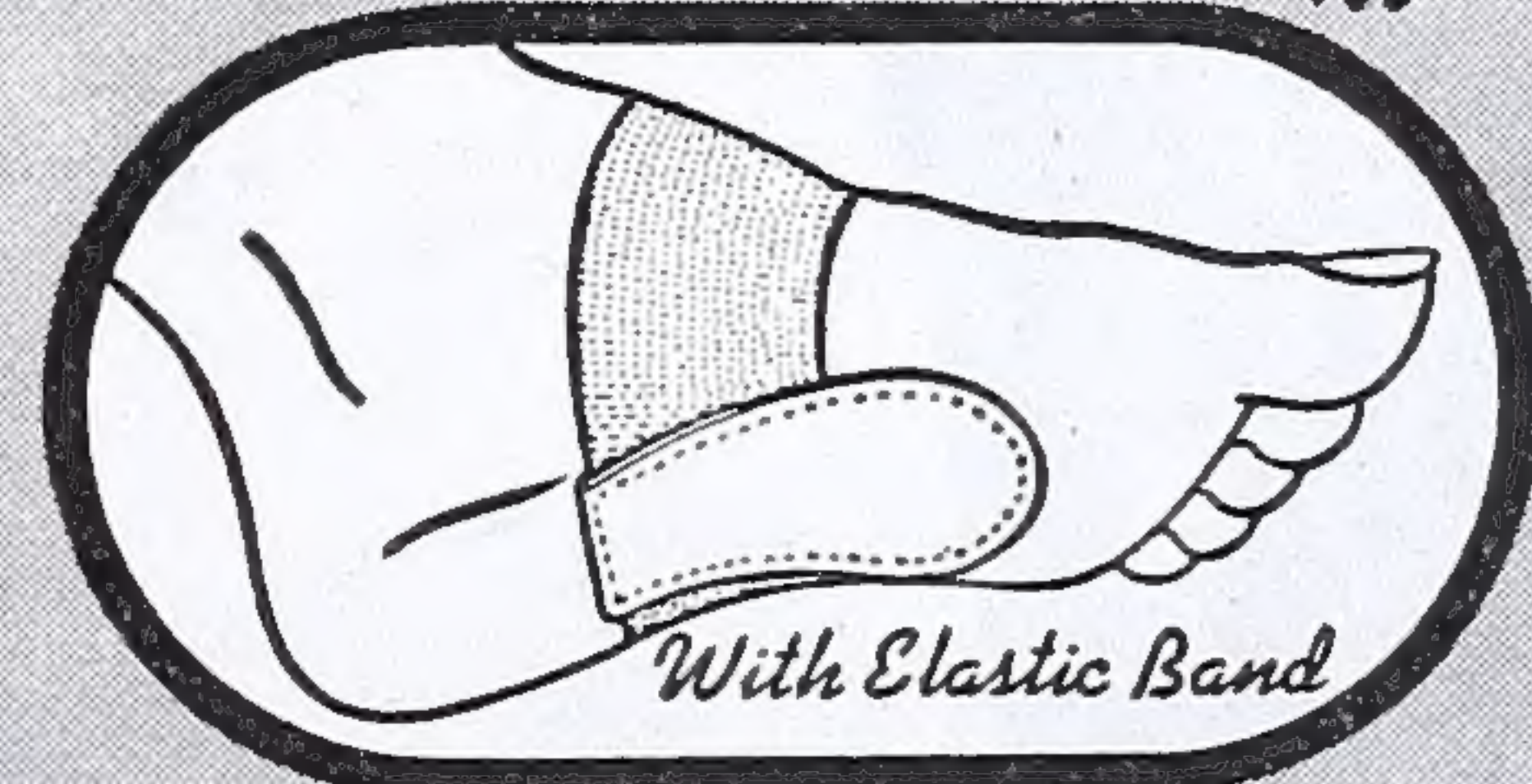
Engel Art Corners are neat, easy to use for mounting prints, cards, stamps, etc. Six styles and colors. New Pockets permit filing negatives in back of prints. At photo supply and album counters or send 10¢ for pkg. of 100 and free samples

Engel Art Corners Mfg. Co
Dept. 70R, 4711 N. Clark Chicago 40



A CHANGE OF PACE FOR A DIME!

Put new spring in your step with Cro★Pax elastic arch supports... a stand-out in the famous Cro★Pax line of foot aids. Tired aching feet find quick relief with corrective Cro★Pax Metatarsal supports. Try them today!



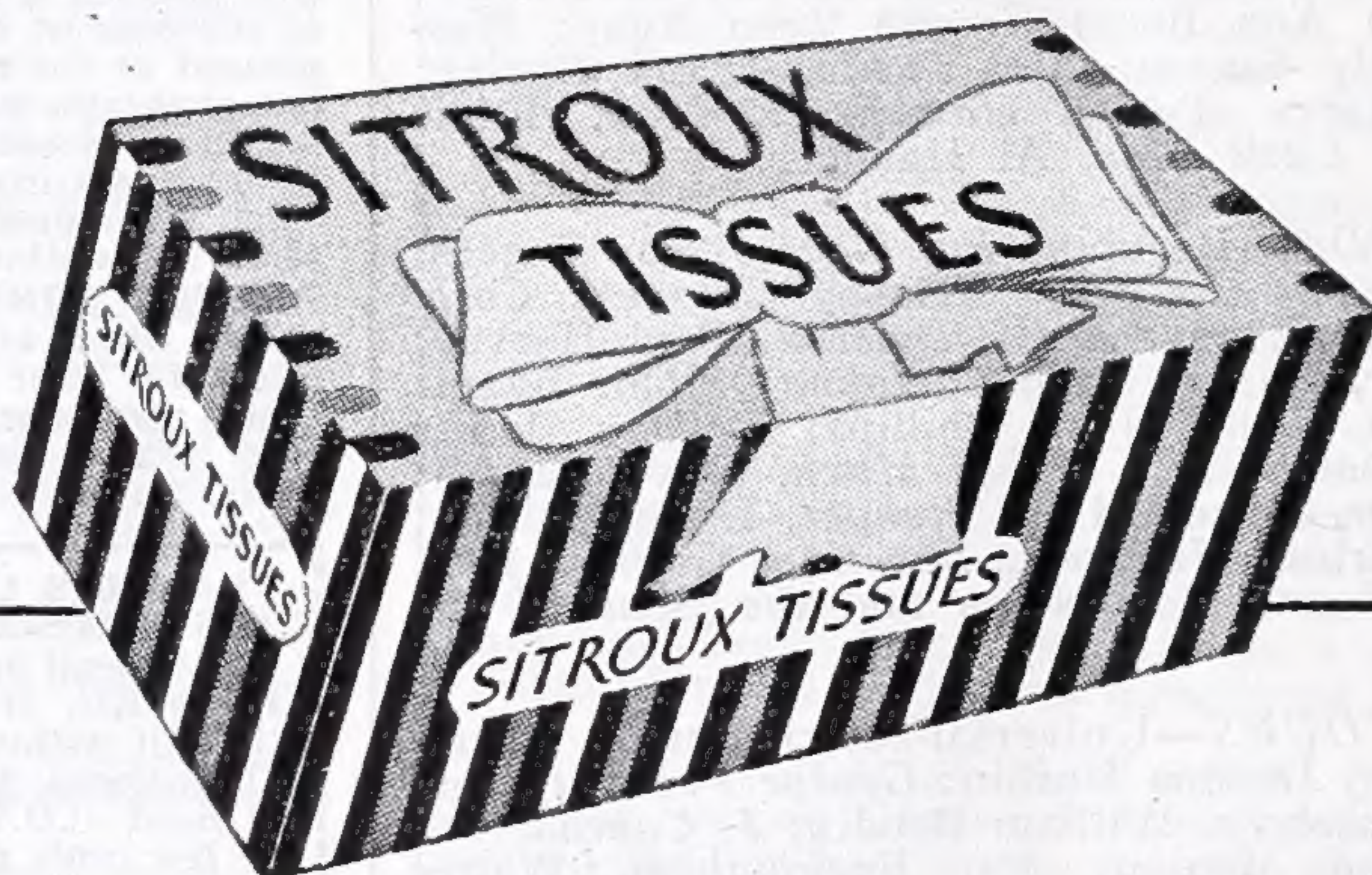
**CRO★PAX
FOOT AIDS**
At all 10¢ stores!



if you've objections to cold infections . . .

to the rescue with **SITROUX!**
... say SIT-TRUE

THE BOX WITH THE
BOW ON TOP



yrs.), Ernest Severn; *Adam* (10 yrs.), Charles Bates; *Thor* (8 yrs.), Peggy Miller.

RED HOUSE, THE—Lesser-UA: *Pete Morgan*, Edward G. Robinson; *Nath*, Lon McCallister; *Ellen*, Judith Anderson; *Meg*, Allene Roberts; *Tibby*, Julie London; *Teller*, Rory Calhoun; *Mrs. Storm*, Ona Munson; *Dr. Byrne*, Harry Shannon; *Officer*, Arthur Space; *Don Brent*, Walter Sande.

SAN QUENTIN—RKO: *Jim*, Lawrence Tierney; *Nick Taylor*, Barton MacLane; *Betty*, Marian Carr; *Warden Kelly*, Harry Shannon; *Ruthie*, Carol Forman; *Schaeffer*, Richard Powers; *Broadway*, Joe Devlin; *Marlowe*, Tony Barrett; *Carzoni*, Lee Bonnell; *Tommy*, Robert Clarke; *Torrance*, Raymond Burr.

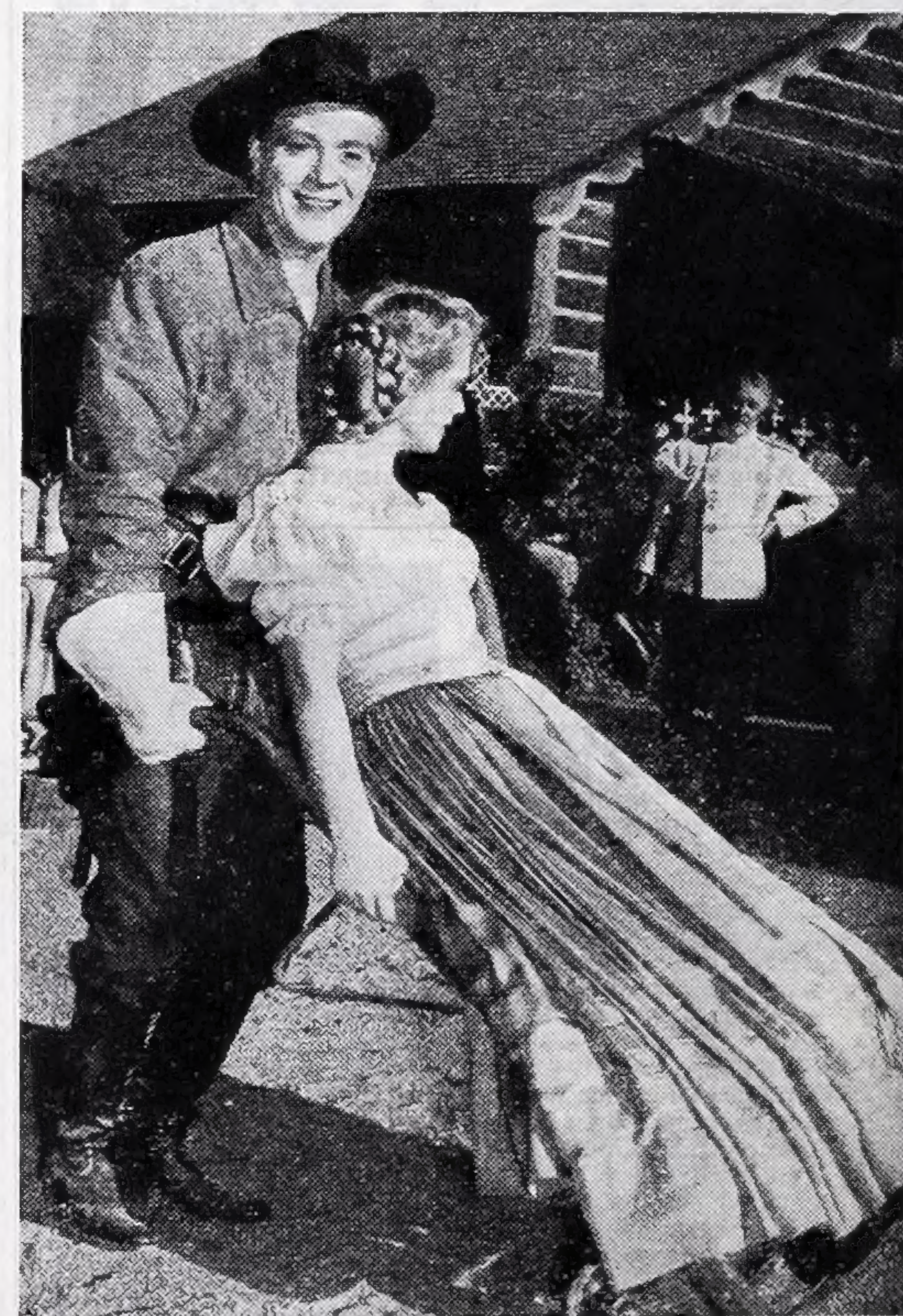
SINBAD THE SAILOR—RKO: *Sinbad*, Douglas Fairbanks Jr.; *Shireen*, Maureen O'Hara; *Melik*, Walter Slezak; *Emir*, Anthony Quinn; *Abbu*, George Tobias; *Pirouze*, Jane Greer; *Yusuf*, Mike Mazurki; *Auctioneer*, Sheldon Leonard; *Aga*, Alan Napier; *Moga*, John Miljan; *Maullin*, Barry Mitchell.

SONG OF SCHEHERAZADE—Universal-International: *Cara*, Yvonne De Carlo; *Captain*, Brian Donlevy; *Rimsky-Korsakoff*, Jean Pierre Aumont; *Madame de Talavera*, Eve Arden; *Prince Mischetsky*, Philip Reed; *Dr. Klin*, Charles Kullman; *Lorenzo*, John Qualen; *Lieutenant*, Richard Lane; *Lorin*, Terry Kilburn; *Pierre*, George Dolenz; *Fioretta*, Elena Verdugo; *Hassan*, Robert Kendall; *Sultan*, Rex Ravelle; *Orderly*, Mickey Simpson; *Giant*, Sol Haines; *Little Sister*, Florence Rozen; *Students*, William Brooks, Leonard East, Edward Kelly, Russ Vincent, Peter Varney, Charles Roberson, Tom Skinner, Warren W. McCollum, Ernie Mishens, Marvin Press, Fred K. Hartsook, Gordon Arnold, Bill Cabanne, Don Garner, George Holmes; *Basso*, Milio Sheron; *Native Girl*, Patricia Alphin; *French Girl*, Joan Fulton.

STAGECOACH TO DENVER—Republic: *Red Ryder*, Allan Lane; *Little Beaver*, Bobby Blane; *The Duchess*, Martha Wentworth; *Big Bill Lambert*, Roy Barcroft; *Beautiful*, Peggy Stewart; *Coonskin*, Emmett Lynn; *Sheriff*, Ted Adams; *Duke*, Edmund Cobb; *Doc Kimball*, Tom Chatterton; *Dickie Ray*, Bobbie Hyatt; *Blackie*, George Chesebro; *Felton*, Edward Cassidy; *Braydon*, Wheaton Chambers; *Matt Disher*, Forrest Taylor.

SUDDENLY IT'S SPRING—Paramount: *Mary Morely*, Paulette Goddard; *Peter Morely*, Fred MacMurray; *Jack Lindsay*, Macdonald Carey; *Gloria Fay*, Arleen Whelan; *Mary's mother*, Lilian Fontaine; *Harold Michaels*, Frank Faylen; *Captain Rogers*, Frances Robinson; *Lieut. Billings*, Victoria Horne; *Major Cheever*, Georgia Backus; *WAC Corp. Michaels*, Jean Ruth; *WAC Sergeant*, Roberta Jonay; *Porter*, Willie Best.

TRAIL TO SAN ANTONIO—Republic: *Gene Autry*, Gene Autry; *Kit Barlow*, Peggy Stewart; *Droopy Stearns*, Sterling Holloway; *Rick Malloy*, William Henry; *Ted Malloy*, John Duncan; *Cal Young*, Tristram Coffin; *The "Commodore"*, Dorothy Vaughan; *Sheriff Jones*, Edward Keane; *Sam*, Ralph Peters and Cass County Boys.



On wheels! Ilona Massey is "taken for a ride" by Nelson Eddy between scenes of "One Exciting Kiss"



Ray Bloch

AND HIS ORCHESTRA

HIS LATEST HIT RECORD


15070 WHEN I GROW TOO OLD TO DREAM
(From the MGM film, "The Night is Young")
Vocal by the Bloch Choir

LYDIA
(From the Alexander Korda film, "Lydia")

and his best-selling standard instrumental

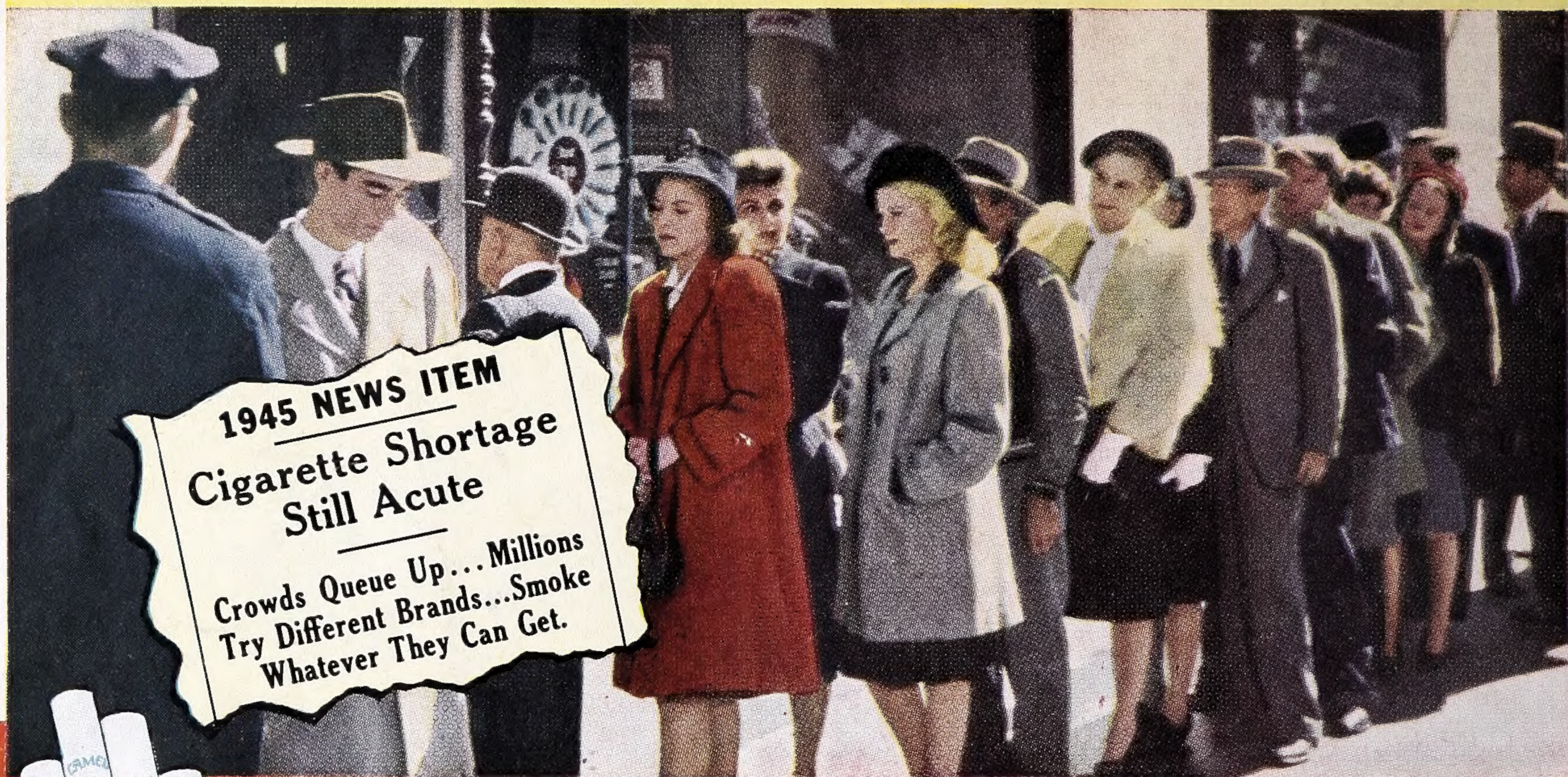
15005 LIMEHOUSE BLUES
MEADOWLAND

Signature records



I simply adore
Maybelline mascara -
it's the most important
part of my daily
make-up -
Joan Leslie

EXPERIENCE IS THE BEST TEACHER!



1945 NEWS ITEM
Cigarette Shortage
Still Acute

Crowds Queue Up... Millions
Try Different Brands... Smoke
Whatever They Can Get.

R. J. Reynolds Tobacco Company, Winston-Salem, N. C.



EXPERIENCE TAUGHT MILLIONS THE DIFFERENCES IN CIGARETTE QUALITY!

*Result: Many millions more people
found that they liked Camels best.*

IT'S ONLY a memory now, the war cigarette shortage. But it was during that shortage that people found themselves comparing brands whether they intended to or not. And millions more people found that the rich, full flavor of Camel's superb blend of choice tobaccos suited their Taste to a "T." And that their Throats welcomed the kind of cool mildness Camels deliver.

Thus the demand for Camels... always great... grew greater still... so great that today more people are smoking Camels than ever before.

But, no matter how great the demand, this you can be sure of:

Camel quality is not to be tampered with. Only choice tobaccos, properly aged, and blended in the time-honored Camel way, are used in Camels.

According to a recent Nationwide survey:

MORE DOCTORS
SMOKE CAMELS
than any other cigarette

When three independent research organizations asked 113,597 doctors—What cigarette do you smoke, Doctor?—the brand named most was Camel!



Your "T-Zone"
will tell you...

T for Taste...

T for Throat...

that's your proving
ground for any cigarette.
See if Camels don't
suit your "T-Zone"
to a "T."

